Type the medium and the message

UPPER and lower case

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Type the medium and the message

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The Hague, The Netherlands,

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The Hague 1996

October 24-28, 1996

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Registration limited to first come, first served!

The Internet is undergoing an identity crisis.

What began as a means of communication between like minds in government and the academic world is now being transformed into a venue for mass communication for anyone with a modem and provider. On another level, the Internet has gone from being a vehicle for communicating to becoming a global market in itself. This evolution requires a new paradigm, a new perspective and new tools.

Despite the massive amount of attention that has been devoted to the Internet and publishing on the Web (including the intense involvement in Web design by publication designers, as documented at the Society of Publication Designers' first conference at the end of March), it is as clear as black and white that print remains the predominant form of communication for the immediate future. The reasons for a bias toward print are practical, emotional and esthetic: the number of people with access to the Internet is still minuscule compared to those with access to printed materials; there are tactile and archival qualities associated with print on paper; and the creative possibilities for publishing on the Internet are still limited compared to type and graphics on the printed page.

For those of us trying to launch quality design in cyberspace,

type limitations are of major concern. At the Seybold Seminars in Boston in March, many sessions and much hallway talk revolved around just these issues as the industry reported on what was possible now and predicted the possibilities for the future.

Recognizing that current type limitations are based in the languages and protocols used for publishing on the Internet, the major players in this arena made announcements at Seybold about their proposed solutions: Adobe, Apple and Netscape unveiled plans to jointly introduce new open font standards for HTML (that would support both Type 1 and TrueType). Microsoft (backed by Hewlett-Packard, Agfa, Oracle, Macromedia and many others) plans to counter with its own font standard for HTML (though not open and supporting only True-Type). In both schemes, fonts, or just the characters that are used, would be compressed and embedded in Web documents, enabling users to view these fonts without downloading extensive font files. Several other players, including Agfa, Ares and Bitstream, have also developed proprietary font technologies that achieve similar results.

So, it appears that we may have to endure another kind of font standard battle similar to the Type 1 vs. TrueType debate that launched the "font wars." Or perhaps not, if all of these new font standards are supported and implemented. Meanwhile, type designers and font developers continue to raise issues, refine their fonts and collaborate with software developers wherever possible to improve type on the Web. (Incidentally, International Typeface Corporation has its own Web page located at http://www.esselte.com/itc.)

Even as Web pages are being designed, printed type has never been more important. Type treatments and typographical variety were key elements of the Society of Publication Designers juried winners. Contemporary type designers are creating new typefaces and reviving and refining classic typefaces digitally. In this issue of *U&lc*, which covers the evolution of type and type technology from letterpress to digital designs, the spectrum is presented, from classical to avant garde.

The pages that follow bring to life typographic incarnations: type as art, type in artwork, the art of type design and how it has been influenced by new tools and technology, type in moderne-era specimen sheets, and type discussions on the Internet. And from ITC, there is a new offering of six text typeface families that are at once sophisticated and vivacious.

ITC is committed to creating contemporary classics—a wide range of exceptional type designs. We are particularly excited about two special type projects underway that will debut in the next issue of *U&lc*. ITC will be introducing a digital version of Eric Gill's Golden Cockerel typeface as well as a digital version of Charles Rennie Mackintosh's lettering. The best of the past is made available for the future.

Type, we suggest, is currently the most exciting element in design.

For a continuing discussion on all issues relating to type and typography, plan to attend the 1996 conference of the Association Typographique Internationale in The Hague, October 24-28. For more information, contact Anita Garay at ITC, (212) 371-0699 or e-mail, mbatty@aol.com.

Mark Batty
President and CEO, International Typeface Corporation

As the end of the century approaches, it seems like a good time to look back at the enormous changes that have taken place in printing and typesetting over the last hundred years. It is natural that the amazing developments of recent years should be foremost in our minds. Within the working life of a living designer such as Hermann Zapf, the manufacture of type has evolved from the engraving of punches and molds for casting metal type for handsetting and hot-metal composition, through the making of type negatives for photosetting, to digital character generation, where the design of letters is stored in a computer memory. The printing of books, magazines and newspapers has changed from being predominantly letterpress to offset/lithography. And the hardware needed for the creation and composition of type has shrunk from heavy engineering controlled by specialists to the small boxes that purr on people's desks throughout the developed world.

This revolution has been so astounding that we need to make an effort of the imagination to appreciate the other great revolution of a century ago. If we look back to the end of the nineteenth century, we find an industry in which most typesetting was still done by hand. Compositors would place individual metal letters in a composing stick and, after printing, put them back in their cases by hand. The invention of the Linotype and Monotype hot-metal composing machines at the end of the 1880s was about to completely transform the job of typesetting. Henceforth, instead of standing at a composing frame, compositors would sit at a keyboard. A craft activity became almost a clerical one, in which you kept your hands clean all day (though admittedly running the Monotype caster, a separate task, retained some of the old bravura of the blacksmith). The era of the keyboard operator had begun. To the compositors of the time it must have seemed like the end of the known world.

A century later, composing machines have become vastly more complex, and now produce type and graphics in a quite different form. Designers can become their own compositors, and compositors need to be designers. But I still wonder if this has been a more astonishing shift in working practices than the one that took place a hundred years ago.

Likewise, in the creation of types themselves, one can overstress the transformation of recent years. William Morris, the centenary of whose death is commemorated this year, was the first of the outsider type designers, not a man from the printing trade, and one of the first to oversee the redesigning and recutting of historic types; but Morris used a hand punchcutter of the old school to translate his drawings and retouched photographs into type. For centuries since the time of Gutenberg, craftspeople had been engraving and filing the little steel master designs for typefaces, a task of extraordinary dexterity and directness. A separate set of punches was needed for each size, and each size was slightly different. Adaptations were made to the letterforms according to scale, as is well known, but there were involuntary differences as well. It is impossible, as well as undesirable, for free workmanship to reproduce itself with production-line precision. Thus ascenders, serifs and terminals in any one font were not mathematically regular, even though they were as regular as the punchcutter could make them. Moreover, the punches were the master design: if one broke in use, its replacement would be slightly different.

With the Benton pantographic punchcutting machine, which was introduced around the same time as were the Monotype and the Linotype to manufacture the huge number of matrices required by these machines, type drawings and the sets of patterns made from them became the master designs. Again, it is no denigration of the highly sophisticated methods of character design and storage now available to point out what a major shift this was. The drawing, hitherto an aid to the hand punchcutter, became the dominant partner, capable of replication and adaptation, and made type design possible for many designers who had not put in years of training in the craft. William Morris's experiment, although backward-looking in the appearance of his work on the page, was prophetic in this.

This new freedom led not only to the problems of approximating to the old semiautomatic optical scaling of the hand punchcutters, but to all kinds of practical, procedural and ethical dilemmas about the degree of finish that should be given to letterforms, and the degree of standardization of parts. With the design of type onscreen, using programs such as Fontographer, these dilemmas are as acute now as they were then. When an *h*, with a few trifling modifications, could be constructed from an *l* and an *n*, it was obvious economy to have one drawing for the three letters. Even Eric Gill, that doughty champion of the crafts against the machine, drew combination letters of this kind. Similarly, the type drawing offices cleaned up rough outlines, regularized serifs and tended to redraw freehand letterforms with ruler and compass. Although Gill protested about some of the more extreme examples of this, he stoutly maintained that a machine-made product should look like one.

Nevertheless, many graphic designers and many type users have found that mechanical precision often produces a result that looks bland. Frederick Goudy struggled long and hard with American Type Founders and American Monotype to have his drawings followed exactly. With his version of Garamont, he wrote, "there was a constant fight to see that the workmen did not 'correct' what seemed to them to be bad drawing on my part. If I intentionally gave a letter an inclination of one degree, they straightened it up. My serifs, which had a definite shape, were changed to meet their own ideas." Eventually, he did get his own way, but his dissatisfaction with this aspect of the industry led him to a remarkable anticipation of today's small-scale type businesses. In the mid-1920s, when he was already turning 60, he set up his own small type foundry, making his own patterns, engraving matrices with a Benton machine and casting the type.

The advantages of his method became clear at Thanksgiving in 1933: Bruce Rogers came to lunch, and mentioned a title page design he was working

Century of Type

A Little Revolution Now and Then

on that needed type of an awkward size. Goudy suggested one of his own faces, went out to his workshop, engraved the matrices of the letters needed in the intermediate size required, cast the type and handed the sorts to Rogers to take home. "Some service!" his guest remarked.

How Goudy would have loved the Macintosh—he could have finished his dessert or, better still, Rogers could have done the job himself. Today's electronic gadgetry has made such speed commonplace, but its wonders should not let us forget the century of change which has produced it.

Sebastian Carter is a designer-printer and type historian working near Cambridge, England. He is the author of Twentieth Century Type Designers *(Lund Humphries and W. W. Norton, 1995), and has written extensively on typography.*

By Sebastian Carter

new type

by Gene Gable

The major breakthroughs in font software are probably over, so look for innovation in the details.

A few years ago, important new type announcements were commonplace. But now that the format wars are over and the professional design community has settled comfortably into the PostScript world, most new type tools are refinements of existing technology or newly developed specialty applications designed to enhance quality and ease workloads.

This is not to say, of course, that there aren't wonderful new type products being introduced. With the World Wide Web just waiting for designers to take a greater role in the design process, there is already talk of new type formats and new ways of handling type. It's true that PostScript fonts are designed to render well in print, not on the screen, but I'm willing to predict the Web will ultimately embrace Type 1 PostScript fonts (and many other formats) through innovative conversion products. In addition to accumulating more and more type styles, just what type products should you look for?

Suitcase Gets a Facelift

Suitcase, the venerable Mac font management tool from Symantec, hasn't had a major overhaul in over five years. Now the wait is over—version 3.0 has arrived. While some end users may be disappointed that improvements don't go further, there are a number of attractive new features.

In addition to being PowerMac native, which makes it much faster, Suitcase 3.0 has a friendlier interface with drag-and-drop capabilities. Perhaps most helpful is a new linking feature that allows the Mac to open sets of fonts automatically on launch of a specific application or document. With its support for GX fonts, TrueType fonts and AppleScript capabilities, Suitcase remains a valuable, almost mandatory font tool. Suitcase 3.0 sells for about $79 through catalogs, with a $30 rebate direct from Symantec if you can prove you actually bought your existing copy of Suitcase. This product is one of the most highly pirated applications in existence; many people assume, quite wrongly, that it comes with the Mac operating system.

Keep your eyes open for some exciting new applications for general font management that should be out in the coming year. In addition to Alsoft's existing Suitcase competitor, **MasterJuggler 2.0**, which is now updated for PowerMac and QuickDraw GX compatibility, there are a number of innovative products in the works. Several of these new font management tools are linked to onboard database engines for much more robust font handling, and wonderful network and workgroup capabilities.

If you're working on a Windows machine, the best font-management application is still **FontMinder 3.0** from Ares Software. Mac owners would be envious of the capabilities of this program, which searches your hard drive for every font, flags duplicates, moves them to where you want, then allows you to organize, install and unload them easily. In addition, FontMinder will print helpful samples of fonts, along with keyboard layout charts.

Helpful Little Font Utilities

There are several font utilities that do one or two things very well. These products are generally inexpensive and useful. Here's a glimpse of some favorites.

The TypeBook from Rascal Software and **TypeChart** from Agfa both print type samples of your installed fonts. You can specify many parameters and customize samples to your liking. If you don't have too many fonts, it's possible to catalog them using these programs, but printing samples of a huge library can be painfully slow. Both programs print displays of keyboard layouts as well as traditional typeface sample pages.

Rascal Software also produces **theFONDler**, an integrity checker for fonts. This utility easily identifies over 90 common font problems and conflicts on your hard disk, floppy disks and CD-ROMs; theFONDler looks for naming conflicts, eliminates unwanted screen font sizes, creates a font library database and executes other helpful management tasks.

Font Box from Insider Software is another font problem checker that scans your system (or network) for font conflicts. A free trial version is available for download from most major online services and on the Internet at www.theinside.com. Font Box checks for corrupt fonts, duplicate fonts, orphan fonts (fonts without screen versions) and it can automatically eliminate superfluous screen sizes.

TypeIndexer from Linographics can also print samples and keyboard charts of your fonts, which don't have to be installed. This product also has great indexing capabilities—you can easily find duplicate fonts or fonts with the same name. The program will generate a complete list of all Type 1 fonts residing in your computer or network, with nine fields listing names, path statements, copyright information and other helpful indexing data.

Agfa's **KernEdit** and URW's **Kernus** are two good Mac kerning programs. KernEdit is a simple application that allows you to easily add to or to modify a font's kerning pairs. Kernus is a more complete kerning package—it allows you to do automated kerning, manual kerning and tracking adjustments. Be cautious with any application that creates a new custom font, however, as this specific font version will always have to accompany the document. If you change kerning pairs within Quark or PageMaker, that new information is automatically included with the document, not the font.

Kerning adjustment for Windows fonts is best done with Ares' **FontFiddler** or Edco's **LetrTuck**, which is also available for the Mac.

If you need to change the layout of an existing font, add special characters or combine characters from several fonts into one, there are several options. **FontMixer** from Monotype is an uncomplicated Mac application that allows you to mix characters from multiple fonts. Ares' **FontMonger** (for Mac and Windows) not only lets you mix characters, but converts font formats (i.e., TrueType to Type 1). And exclusively for Windows, there's **KeyJuggler** from Intaglio Systems.

FontMonger from Ares is still one of the best utilities for converting font types.
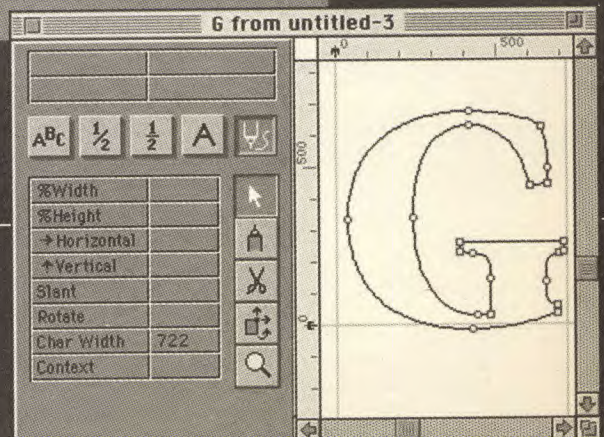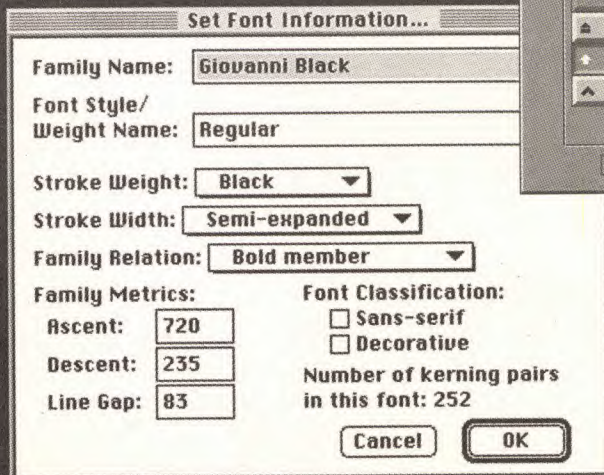
TypeTamer is a Mac program from Impossible Software that lets you customize your font menu. With this application you can easily divide your fonts into groups (serif, sans serif, italics, etc.) so that they display that way in your pull-down font menus. If you tend to have lots of fonts installed in your system, this utility can help you wade through them much faster.

Style	Item	Page	View	Utilities		7:35 AM

Font ▸
Size ▸
Type Style ▸
Color ▸
Shade ▸
Horizontal/Vertical Scale...

Baseline Shift...
Character...   ⌘⇧D

✓ 🅐 Berkeley-Bold ▸
🅐 Helvetica

All ▸

🅐 TypeTamer™

🅐 Book
🅐 *Book Italic*
🅐 Medium
🅐 *Italic*
✓ 🅐 **Bold**
🅐 ***Bold Italic***
🅐 **Black**
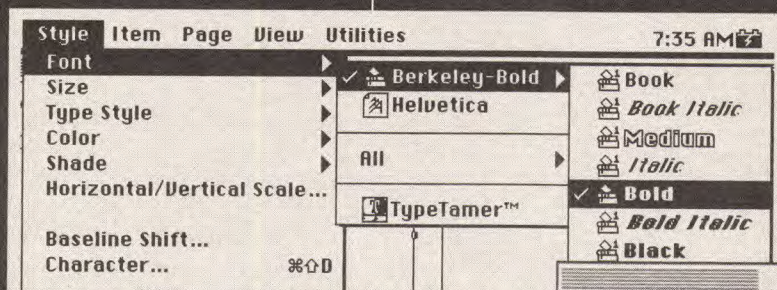
TypeTamer for the Macintosh changes font menus within applications for a more orderly display of available fonts.

Phone Numbers

Suitcase 3.0, Symantec (503) 334-6054. MasterJuggler 2.0, Alsoft (713) 353-4090. FontMinder 3.0, FontMonger, FontFiddler, Ares Software (415) 578-9090. The TypeBook, the FONDler, Rascal Software (805) 255-6823. TypeChart, KernEdit, Agfa Division Bayer Corp. (508) 658-5600. Font Box, Insider Software (619) 622-9900. TypeIndexer, Linographics (714) 639-0511. Kernus, URW (603) 882-7445. LetrTuck, PM Tracker, Edco Services (813) 962-7800. FontMixer, Monotype Typography (312) 855-1440. KeyJuggler, Intaglio Systems (UK). TypeTamer, Impossible Software (714) 470-4800. ShadowCaster 2.0, A Lowly Apprentice Production, available from XChange (970) 229-0620. TypeCaster 1.0, Xaos Tools (415) 487-7000. 3DXT, Strata, available from XChange (970) 229-0620. Punch XT, Globimage Software, available from XChange (970) 229-0620. Dashes DA, Circle Noetic Services (603) 594-0151. Typemaster, Sparking Mad Software (UK) 44-0993-831-739, available from XChange (970) 229-0620. GalleyOops, Sundae Software (805) 933-2152. Fontographer 4.1, Macromedia (415) 252-2000.

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Plug-Ins and QuarkXTensions

The newest place you'll find some cool type tools is in the form of plug-ins and extensions for programs like QuarkXPress, PageMaker and Photoshop.

ShadowCaster 2.0 is a terrific QuarkXTension from A Lowly Apprentice Production that lets you add wonderful drop shadows not only to type, but to art objects and page elements as well from within Quark. If you've ever struggled in Photoshop to get a soft shadow, you'll appreciate the simplicity of this XTension.

TypeCaster 1.0 from Xaos Tools is a Photoshop plug-in that renders Type 1 PostScript fonts into 3D objects. This $200 program is a powerful 3D application that gives you tremendous control over the extrusion and texturing of type. For typographic special effects fans, this is a must.

For 3D effects inside a Quark document, there's **3D XT** from Strata, the 3D pros. This full-blown XTension allows you to extrude both type and vector objects from within Quark for a variety of special effects.

For creating multiple-color type outlines and shadows in Quark, there's **Punch XT**, an XTension from Globimage Software. If you like to use outlines and fills on your type, this little program will save appreciable amounts of time—it even does automatic trapping of outlines and shadows.

If you want to improve hyphenation in your documents, consider **Dashes DA** (a Mac desk accessory also available as a QuarkXTension). This program from Circle Noetic Services uses a hyphenation engine to insert discretionary hyphens into your text. When it is used appropriately, it can greatly improve the color of your text type in any application that supports discretionary hyphens, which most do.

Kerning adjustments in Quark are a breeze with the **Typemaster** XTension from Sparking Mad Software. This application lets you adjust kerning by simply dragging letters together or apart. The values are then added into Quark's kerning tables.

For PageMaker users, there are a number of good plug-ins, many of which ship with the program. **PMtracker** from Edco lets you set custom tracking values for each font, so you have more control when mixing fonts in one document. **GalleyOops** from Sundae Software looks at your PageMaker document for common type problems like double word spaces, invisible font changes and other potentially vexing mistakes.

Fontographer: Still the Leader

Of course, if you want to design new fonts, modify existing ones or create unusual hybrids, the best all-around program is still Fontographer from Macromedia. Versions 4.1 (for the Mac) and 3.5 (for Windows) are now the backbone of the type-design community. Even if you don't design new fonts, Fontographer can be a helpful tool. With it, you can easily add fractions, special symbols, foreign characters, logos and artwork to your fonts, and do many other tasks. Fontographer can save fonts in nearly every usable format, including Type 1, TrueType, multiple masters, and for Solaris and NeXT machines.

Gene Gable has been setting type since 1975. He is publisher of Publish *magazine.*

French Resistance

by Peter Hall

Students at the Atelier National de Création Typographique in Paris are infiltrating this revered institution with experimental projects that challenge legibility and conservatism.

In the fifth arondissement of Paris, within kerning distance from Notre-Dame on the map of the city, is the new home of the Atelier National de Création Typographique (ANCT). Established in 1985 by French Minister of Culture Jack Lang with a typically patriotic mission to "revive French typography," the Atelier was until last year housed in the Imprimerie Nationale—the official printing house for government literature. For eight students every year, it provided the training, equipment—and frequently—funding to "turn out," as the school put it, "highly qualified professionals in typographic design."

Last year, the Atelier moved to new premises within the Ecole National Supérior des Arts Décoratifs, bringing a shift of character. To former students like Didier Mutel, it marked the end of the Atelier's status as an élite trade school where students could, he says, "do exactly what they wanted." He adds, nostalgically, "It was like a paradise. Who would even dream of going to a school, having the best teachers and getting money to go there?" But to current students like Peter Bil'ak, the transition enables the Atelier to function more like a department within an academic institution, in a less isolated, more interactive fashion. "Before, we felt we were being trained to be professionals for the institution next door," says Bil'ak. "Now we are among students in the best part of town."

As the new era begins, there is little doubt that the school's distinctively traditional stance will be maintained, with its emphasis on "the tracing of a straight line, the drawing of curves, the application of simple or complex structures on any given support or material," and visiting lectures by eminent Modernists such as Adrian Frutiger. But while the school maintains a conservative, traditional flavor, the designers it attracts—continuing students or professionals on sabbatical—bring with them an obsession with typography that manifests itself in the most extraordinarily experimental projects. The work of three of those students—Didier Mutel, Peter Bil'ak and Cyril Dominger—is featured on the following pages.

Didier Mutel's limited edition books arrive in the mail like Godiva chocolates, the thick unbound vellum pages individually wrapped in thin, crisp paper. Trained initially as an engraver, Mutel went to the ANCT to explore the relationships between traditional printing techniques and digital technology. The results of his investigations, which have continued after the Atelier, are meticulously crafted settings of literary classics in print runs of 15 that have a tactility and preciousness typical of hand-printed volumes from an old-school craftsman. Their design, however, is far from old school.

For his subjects, Mutel chose turn-of-the-century short stories dealing with psychological themes of the Modern era, neurosis and alienation. The first was the Robert Louis Stevenson portrayal of a man dogged by his doppelgänger, *Dr. Jekyll and Mr. Hyde.* Layouts were produced in QuarkXPress then transferred via film to copper plates for etching and printed with assistance from the oldest copper engraving studio in Paris, the 200-year-old Atelier le Blanc. As the pages are turned, the sedate Baskerville text begins to be overwhelmed by the presence of large, hollow echoes of the letterforms, like the shadowy presence of Mr. Hyde. "I was looking to try and mix pictures and typography so that the type played the role of images," says Mutel. "I could not make Jekyll turn into Hyde with illustrations because Stevenson had already done a good job at that with the words." Eventually, as Hyde's personality

Didier Mutel

takes over, the straight narrative is all but obliterated by the looming hollow characters. The final chapter, told by the tormented Henry Jekyll, is set with every occurrence of the letter "I" in disproportionately large point size. "It is unbelievable how many times we use the word 'I'," says Mutel. "Highlighted like this, it becomes obsessional, and the story closes with the most important part, which is the 'I'."

In his next project, Mutel pursued the introspective theme to its natural successor, Franz Kafka's classic story of alienation and loneliness, *Metamorphosis.* This time, Mutel designed a typeface specifically for the story, in three variations, using Adobe Illustrator and Fontographer. *Metamorphosis* is told three times, but in the first variation, which is illustrated by Mutel, the typeface is reduced to only vertical strokes, rendering it illegible. In the second volume, the typeface is made up of both vertical and horizontal strokes accompanied by Mutel's illustrations, which increases the reader's chances of comprehending the story. In the final setting, the typeface appears with all strokes intact, but this time is unaccompanied by illustrations.

There is a significance to the pattern. In the first, illegible version, "the type fits with the inside of Gregor's head," says Mutel. Readers will know it means something, but it is frustratingly just outside of legibility, "like binary code on computers." By the final version, the type is legible, but there are no images. "It's a question of communication," explains Mutel. "Gregor wants to go outside his room and meet people, but it is impossible. You can read it but you can't see it."

Mutel's next project is a relatively simple setting of a story by Edgar Allan Poe. That's not to say that he'll be doing it straight. "It's very important," he adds, "for designers to put themselves into their work." This time, however, he'll aim at keeping the production costs down, difficult though that may be for a perfectionist. "When I see the prints, I can see a lot of little failures," he says. "I cannot be proud of accidents, but it's impossible to create something perfect. I'm not good enough."

difficult maneuver, with no time to observe anything else, when he heard the chief clerk utter a loud "Oh!"—it sounded like a gust of wind—and now he could see the man, standing as he was nearest to the door, clapping one hand before his open mouth and slowly backing away as if driven by some invisible steady pressure. His mother—in spite of the chief clerk's being there her hair was still undone and sticking up in all directions—first clasped her hands and looked at his father, then took two steps toward Gregor and fell on the floor among her outspread skirts, her face quite hidden on her breast. His father knotted his fist with a fierce expression on his face as if he meant to knock Gregor back into his room, then looked uncertainly around the living room, covered his eyes with his hands, and wept till his great chest heaved.

Gregor did not go now into the living room, but leaned against the inside of the firmly shut wing of the door, so that only half his body was visible and his head above it bending sideways to look at the others. The light had meanwhile strengthened; on the other side of the street one could see clearly a section of the endlessly long, dark grey building opposite—it was a hospital—abruptly punctuated by its row of regular windows; the rain was still falling, but only in large singly discernible and literally singly splashing drops. The breakfast dishes were set out on the table lavishly, for breakfast was the most important meal of the day to Gregor's father, who lingered it out for hours over various newspapers. Right opposite Gregor on the wall hung a photograph of himself in military service, as a lieutenant, hand on sword, a carefree smile on his face, inviting one to respect his uniform and military bearing. The door leading to the hall was open, and one could see that the front door stood open too, showing the landing beyond and the beginning of the stairs going down.

Mutel's Metamorphosis, in three versions of the original typeface, at varying degrees of legibility to reflect the protagonist's levels of alienation. Featuring all strokes (above), horizontal and vertical strokes (center) and only vertical strokes (right).

In Mutel's exploration of Dr. Jekyll and Mr. Hyde, the presence of evil Mr. Hyde looms ever-larger through the type treatment.

Peter Bil'ak

Before entering the venerable corridors of the ANCT, Peter Bil'ak was designing warped and distressed typefaces for FontShop International and writing a B.A. thesis on the theme of illegibility. Legibility, he argued in the essay he later published as a book in French, English and his native Slovakian, is not intrinsic to typefaces; it is simply the term we use to describe the letterforms to which we are most accustomed. As Emigre's font designer Zuzana Licko put it, "You read best what you read most."

Arriving at the ANCT in September last year, however, Bil'ak found himself initially disillusioned with the traditional nature of instruction at the school. He was astonished to find that no one had heard of Fontographer, the typeface design software, at the school, and that multimedia projects seemed to be frowned upon. "We're not encouraged to do multimedia work, but the school is very strong on traditional techniques," he says. "There is a great emphasis on calligraphy and the creation of text typefaces."

By springtime, however, Bil'ak began to find a little space to maneuver amid the rigorous disciplines of the old establishment. "The ANCT is the only postgraduate institution I know of that operates intensively within the field of typography. It gives us the liberty to work on our own projects while financially supporting our studies." So Bil'ak is learning the old rules during the daytime, and pursuing multimedia projects at night. The results are a promising fusion of the traditional and irreverent forces influencing his work. He is designing a screen text face known as Eureka for a CD-ROM and a parody of the calligraphy taught at ANCT, called Masterpiece. These will add another element to his broadening portfolio of display typefaces, including his FF Atlanta, a display face reminiscent of the 1970s idea of futurism, and FF Craft, a digitized attempt at a woodcut face.

Bil'ak's design philosophy seems to be broadening with it. "I now feel a distance from the *Illegibility* book," he admits, adding that some of the designs have changed in the latest republishing. Bil'ak's position is that designers should not "spoon-feed" messages, but that they should act like "the most sensitive readers. They have the potential to pose questions, discover complexities of text and to introduce readers to new feelings." The designer's role in the digital age is as helpful mediator, he argues. "The Internet, for example, is in complete chaos," says Bil'ak. "There is a lot of work for graphic designers to do."

BARCODE FONT

IN THE SEVENTIES, MANKIND HAS MADE ANOTHER IMPORTANT STEP TOWARD IMPROVING SHOPPING SERVICES. AS WE ARE COMING INTO THE AGE OF CONVENIENCE, WE HAVE INVENTED BARCODES, A LANGUAGE DEVELOPED BY HUMANS, BUT READ ONLY BY MACHINES. IN THIS SERIES OF LINES OF VARYING WIDTH IT IS POSSIBLE TO ENCRYPT EVEN VERY COMPLEX INFORMATION. IT IS AN EXCELLENT IDENTIFIER OF GOODS; THEREFORE WE CAN EXPECT FURTHER EXPANSION OF ITS USE. BARCODES HAVE CREATED ADVANCED CONSUMER CULTURE. BARCODES CAN HAVE ALSO IMPORTANT MARKETING PURPOSES; THEY CAN FIND THE RIGHT CONSUMER. IT IS A TIME WHEN BIG BROTHER IS GROCERY SHOPPING WITH US. "TO ENCOURAGE CONSUMERS TO SWITCH FROM ANOTHER COOKIE BRAND TO, SAY, NABISCO'S CHIPS AHOY, CATALINA'S SYSTEM SPITS OUT A DISCOUNT COUPON FOR CHIPS AHOY EACH TIME THE SCANNER READS THE BARCODE FOR A RIVAL BRAND".[8]

A LITTLE INTIMIDATED, I WAS WATCHING THE PROCESS OF BARCODING, AT THESE ATTEMPTS TO CREATE A UTILITARIAN SOCIETY. THIS LANGUAGE IS ENTIRELY SYNTHETIC; IT HAS NOTHING TO DO WITH THE ORGANIC NATURE OF LANGUAGES AS THEY HAVE EVOLVED OVER THE CENTURIES. LATER ON, I WAS BARCODED MYSELF; I RECEIVED MY OWN PERSONAL CODE FROM A LOCAL LIBRARY. I REALIZED SOME OF THE HIDDEN CONSEQUENCES OF THIS IDENTIFIER AND THE AUTOMATIZER. THE LITTLE CODE SAID EVERYTHING ABOUT ME, FOR ME, IN THE NEXT VISIT TO THE LIBRARY; IT SPEAKS FOR MILLIONS OF COSTUMERS ALL OVER THE WORLD. IT MAKES SHOPPING AND SERVICES FASTER, AND IT LIMITS SPOKEN COMMUNICATION. DESPITE THIS DEGRADED COMMUNICATION, I FOUND MY CODE VERY PERSONAL. BILLIONS AND BILLIONS OF BARCODES ARE IN USE; ALL OF THEM LOOK QUITE THE SAME, BUT EACH OF THEM KEEPS ITS OWN CHARACTERISTIC (THE ENCODED INFORMATION).

I PREPARED A LIST OF MY MOST COMMONLY USED PRODUCTS, AND EACH OF THE 26 ITEMS REPRESENTS ONE LETTER OF THE ROMAN ALPHABET. I DEVELOPED A BARCODE FONT THAT IS MY PERSONAL BARCODE LANGUAGE. THE STRUCTURE OF THE LANGUAGE ITSELF IS RATHER CRUDE; PREPOSITIONS AND ARTICLES ARE MISSING. HOWEVER, THE BARCODES HAVE A POTENTIAL TO BECOME AN INDEPENDENT LANGUAGE, EQUAL TO ANY OTHER LANGUAGE. WHEN ONE WOULD TYPE A LETTER WITH THIS FONT, HE WOULD ACTUALLY CREATE A SHOPPING LIST AS IT IS READ BY AN OPTICAL SCANNER IN A SHOP, WITH A TOTAL PRICE OF THE PRODUCTS (LETTERS). WITH A HELP OF THE LIST OF CODES, HE CAN ALSO READ LETTERS IN A CLASSICAL WAY.

I HAVE SAVED MY BARCODES UNDER UPPER CASE KEYS. I HAVE RESERVED THE LOWER CASE SET FOR USER'S PERSONAL CODE (HIS OWN LANGUAGE).

8. BUSINESS WEEK, MARCH 29, 1993, P.60

*Spread from Bil'ak's book Illegibility, featuring his typeface Barcode.*

Illegibility

Nothing is sacred; everything is available for questioning and criticism. This ensures that graphic design and typography will keep developing, resisting preconceived ideas and dogmas. This also protects graphic design from all the trained graphic artists. Young designers leaving schools are full of preconceived ideas; they are educated only in formal expression. Formal style can not become predominant.¶ Legibility is concerned with the optimal legibility of print that is achieved by correct typographic arrangement. Typographical factors that affect readability are: character of the typeface, size of type, leading, line length, kerning, paragraphing and the relationship between the color of the text and the background. If we would strictly follow those suggestions, as typography manuals require; we would end up using 3 or 4 fonts (one of those would probably be Helvetica), a size of 10 points and leading about 14 points. Print would obviously have to be black on white surface, void of any distracting images and decoration. We would reach optimal speed and ease of reading with perfect

comprehension of text.¶ Jan Tschichold, Frederick W. Gaudy, Stanley Morison or Emil Ruder were undeniably excellent typographers. However, they were so strongly convinced about their truth and the only possible way to design things that they have become too dictatorial and dogmatic. In their work they fanatically preach what is right and wrong design. For Jan Tschichold in 1966, the greatest enemy of typographers was still "self expression". In his *Treasury of Alphabets and Lettering* he writes *"It is far better to keep one's hand off and not to lead astray by the false notion that lettering calls for self expression. This error is largely responsible for the ugly lettering which surrounds us. Few acknowledged masters among recent lettering artists have succeeded to this error to a vegetable extent. The essence of good lettering is precisely the opposite of what, until recently, has been widely preached: it is not self expression, but complete self negation in the service of correctly understood task."*¶

At the Type Directors Club conference in New York 1959 we could hear: *"Even dullness and monotony in the typographic sense are far less disturbing to a reader than typographic eccentricity or pleasantry [self expression]".* There would be even more boring imitations of Times or Helvetica. Why should all books and typefaces look alike? This means a uniformity for a book, a book that always meant something special. The quest for the ultimate legible typeface led us nowhere. Furthermore, no single typeface can serve all purposes. Ultimate legibility would also result in limiting our language, stylizing it in order to get one versatile model. Reading is based on emotion and in typefaces we should feel that emotion.¶ All those rules we are supposed to follow were developed 20-400 years ago. They were developed at a time when people had not even dreamt about cable TV, interactive media,

CD-ROM, Internet and graphic applications. Human beings were not stupider than today. However, media have dramatically changed. When media change, men change. We are not the same anymore. "Originally, letters were adaptations of natural forms employed in picture writing, but by a process of evolution, (actually degradation) they have become arbitrary signs with little resemblance to the symbols from which they are derived". We have forgotten that not only letters involved, people did too, confronted with new inventions. With all the innovations and information, we have acquired abilities to read complex images?. Humans, when they are facing a new problem, apply their experience from the recent past. Experience from solving a problem will soon be the past that will affect us in the near future. Many of those problems we have to using "yesterday's" tools. Even some mistaken readability and communication. No longer is communication passive entertainment. A misunderstood notion of illegibility make them accept archaic rules.¶ There are actually no rules like in architecture or surgery. With the constant denying of rules one could say there are no rules in graphic design whatsoever. Young aggressive designers keep rejecting old rules, and nobody creates the new ones. The most powerful ideas probably become the new rules. Yet, there is still a natural process of questioning. Creative individuals always strive to resist all the rules, break them, go back to the place when

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From Bil'ak's Illegibility, text is set in ITC Stone Sans, with chapter headings in custom lettering developed by Bil'ak in Photoshop.

Spread featuring Bil'ak's software-distorted character illustrations (left), Oakland by Zuzana Licko (center) and Desthetica Doubled by Bil'ak (right).

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they were established, and analyze them. Only then they can reject them, revise them or defend them. Accepting the rules without investigation means to stagnate. This investigation is uneasy now because with changes in technology rules are unstable. No one can call it design rebellion; before someone breaks the rule he must know what it is. As always, some people break rules better than the others. Graphic design does not have to be highly experimental to be good. However, it is impossible not to notice the unexpected. New solutions always attract a reader's attention, and this is a goal of Jan Tschichold as well.¶ Nonetheless, is it not a wonderful idea to spend more time with books? Books deserve a longer time to look at, to read. Deliberately slowing consumption of information may get the reader more involved in the process of reading. Maybe this is what makes books survive in this hectic world. To preserve the special character of a book, and not to degrade it to the level of a street flyer that we take in our hands with the intention of trashing it at the corner? Right and wrong do not exist in graphic design. There is only effective and non-effective communication. Every one can complain about advertisements in magazines, but clients are only interested in whether it attracts possible customers or not. Typographers have a wide variety of design devices to choose from. They choose specially prepared strategies for different targets.¶
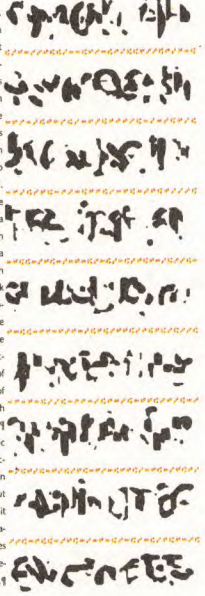
I agree with the fact that if you are setting books and other things that just need to be read and understood easily, you need to use something other than Oakland. In those cases you need to use something that is not necessarily intrinsically more legible, but something that people are used to seeing. This is what makes certain type styles legible or comfortable. You read best what you read most. However, those preferences for typefaces such as Times Roman exist by habit, because those typefaces have been around longest. When those typefaces first came out, they were not what people were used to either. But because they got used, they have become extremely legible. Maybe some of my typefaces will eventually reach this point of acceptance, and therefore become more legible, two hundred years from now, who knows?". This lengthy quotation expresses Emigre Graphic's attitude to typographic design. Zuzana Licko and her partner Rudy Vanderlans have created Emigre Graphics in Sacramento, California in 1984, in the year zero for the Macintosh generation. They have established the first independent type label. Their award-winning magazine "Emigre – the magazine that ignores boundaries" was one of the first platforms for "new" typography. "Adjective new?" has always sounded like a cliché, but it is right in the sense of a new way of making typefaces. Emigre magazine is one of the most controversial and influential design publications presenting graphic design experiments and essays in the U.S.¶
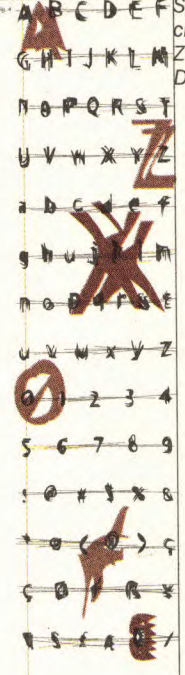
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"Typefaces are not intrinsically legible. Rather, it is the reader's familiarity with typefaces that accounts for their legibility. Studies have shown that readers read best what they read most. Legibility is also a dynamic process, as readers' habits are ever changing. It seems curious that black letter typestyle, which we find illegible today, were actually preferred over more humanistic designs during the eleventh and fifteenth centuries. Similarly, typestyles that we perceive as illegible today may well become tomorrow's classic choices". Licko has chosen unexplored kinds of digital typography, and she has found her own aesthetics in it. She recognized the limitation of the computer, and she was working with coarse bitmapped letters. A few years later she quickly responded to improvement in the technology, and Emigre Graphic released their first PostScript fonts.¶ Emigre was not the first paying increased attention to the expressive quality of type. For years, the monotonous dullness of the layout of lengthy books had no relationship to the content of the book. Guillaume Apollinaire, Lewis Carroll, Charles Baudelaire and others discovered the expressive nature of letters because they knew the written, the spoken, the first and most conscious act form which could be more powerful, and could have a greater meaning supported with expressive, graphic forms. These writings have been inviting a reader to read on, to make a passive reader an active participant.¶
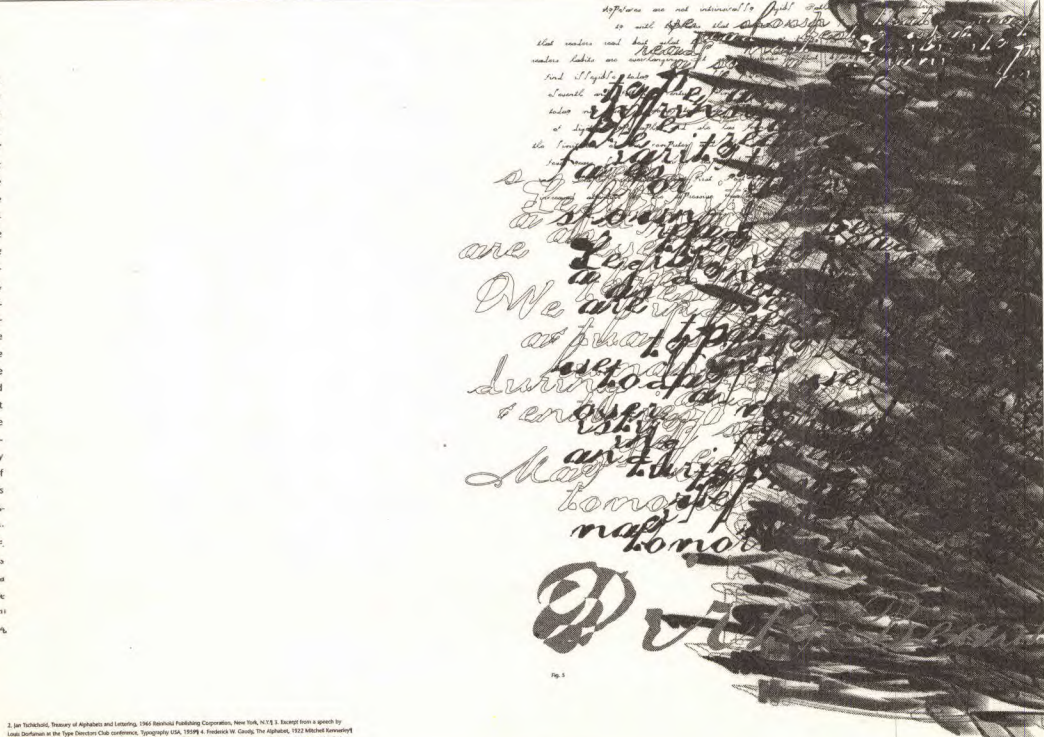
designers just use the noise as a challenge for the readers, instead of spoon-feeding them. In communication, noise is anything that interferes with comprehension by its intended recipient.¶ Even when we understand the importance of the written word (highly abstract ideas are sometimes too complicated to be expressed visually) to receive an idea, it must be first perceived through our senses. Humans perceive the most of the world through their eyes. This gives a reason to visualize thoughts, to visualize in order to better understand. We react and accept information more rapidly than before. Often we are being overwhelmed by new information. When one thinks about a new object never seen before, he thinks in terms of pictures, rather than words. A piece of information or a word has a meaning for us only when we have experienced it before. To acquire the meaning, we unconsciously visualize, and visual arts are of great help. Graphic design becomes more specific as human face, since more people are involved in encounters more specific problems. No more may we use a fixed approach to certain

problems but we must carefully select the best tools to solve them. There are more and more options for solving any single problem. Graphic designers are building their own vocabularies that help them communicate more personally. A personal expression is no longer a pejorative term for a designer who does not follow the commonly accepted rules. Originality, freshness, and experiments are values appreciated now, and artwork employing these values create a portrait of our time. Communication seems to begin at a different level; we use dialog instead of one-way statements. Using interactive methods, a designer is better able to control the process of communicating. He can see the impact of his action and use more effective tools with every human face. The communication also gets a more human face, since more people are involved in the process and "audience" plays a participative role as well.¶ Many people are aware of the great visual power of images. Images are offered to be manipulated; this has always been a function of pictures. To manipulate us to be happy, to make us buy a product, to make us hate people (ideologically political posters). Graphic design has been democratized. The typographic industry is not controlled by a couple of rich foundries anymore. Anyone can buy special graphic software, and technically has the same

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2. Jan Tschichold, Treasury of Alphabets and Lettering, 1960 Reinhold Publishing Corporation, New York, H.73 3. Excerpt from a speech by Louis Dreyfuss at the Type Directors Club conference, Typography USA, 1959 4. Frederick W. Gaudy, The Alphabet, 1922 Mitchell Kennerley 5. Zuzana Licko, Emigre (the Look) Graphic Design into Digital Realm, 1993 Van Nostrand Reinhold, New York, H. 118 6. Zuzana Licko, Emigre, Inc., Stock 1994, Sacramento, Calif Fig.1—Oakland Dir, typeface design by Zuzana Licko, Emigre Graphics, 1985,2 Fig. 4—Desthetica Doubled typeface design by author, 1993 Fig. 5—Dirtyhands, typeface design by author, 1993

Spreads featuring an early version of Masterpiece, Bil'ak's calligraphic parody (above) and Neville Brody's F Code Bold.

Screens from Dominger's experimental setting of The Immortal by J.L. Borges.
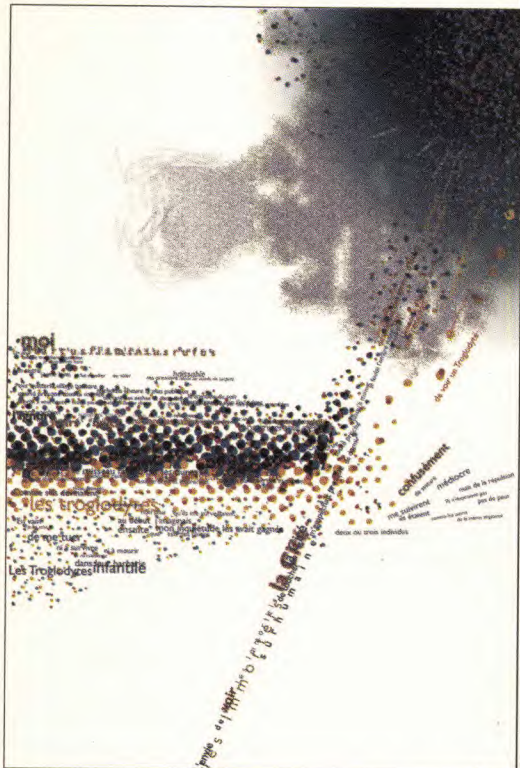
Cyril Dominger earned a place at the ANCT on the strength of a project he began as part of his fifth-year diploma, an experimental setting of J.L. Borges' fantastical fables in *The Aleph*, which he is continuing as part of his studies at the Atelier. The first story, called *The Immortal*, is rife with philosophical conundrums. A Roman tribune sets off in search of the City of Immortals and River of Immortality. He encounters a primitive settlement of Troglodytes, who he later realizes are in fact immortal, but have lost language and identity over eternity. At the end, the tribune realizes that he has experienced immortality, and may have forgotten more than he tells in the story, including his own identity: he may be simultaneously all men, and no one.

Dominger's treatment explores the themes of the story in a vibrant, abstract composition of type and color. Produced in Adobe Photoshop, the novella is viewed onscreen in a series of time panels, which the reader navigates with the program's zoom facility. The text is set, appropriately, in Gill Sans, a typeface designed in the 1920s

Cyril Dominger

(the point at which *The Immortal* story ends) that draws its inspiration from Roman trajan faces. Each screen represents a passage of the novella and a specific group of themes, which are given emphasis with color, type size and composition. The part in which the tribune sets out on his quest for the City of Immortals, for instance, is represented in the form of a typographic spiral, suggesting a dizzying and disorienting voyage to which there is no chronological coherence. The passages in which the narrator is attempting to understand what is happening to him, on the other hand, are represented by widely spaced text in a tiny point size. "This is to create a sort of fine screen," says Dominger, "that would be like a net the narrator casts over the world to appropriate it better for himself."

Though first-time readers might do well to obtain a conventional edition of the story before attempting to decipher this ambitious adaptation, Dominger's version of Borges' tale introduces an interesting hybrid that lies somewhere between a painting and a piece of fragmented text. For Dominger, this hybrid has a literary origin, being neither pure image nor pure text, suggesting the archetypal quest for a Paradise Lost, a place of "primordial silence" where the essence and origins of language existed. As readers we are caught, like Borges' characters, in a labyrinth of fragmented information, between the infinitely large and the infinitely small, incapable of understanding the whole.

For the age of interactive media, this mesmerizing array of type and color opens up a maze of possibilities for representing narrative onscreen. It comes as no surprise that Dominger's next project is a CD-ROM.

Dominger, like Mutel and Bil'ak, thus came to the Atelier with an intent to pursue his own experiments with postmodern ideas: the meaning of legibility, the importance of personal expression in graphic design and the extent to which typography can be more illustrative than functional. He encountered a school that endorses the "strict discipline and strength of traditional French typography." The resulting clash, however, has been liberating. As the Atelier's director Peter Keller puts it, "Extreme uses of structure and anti-structure are both dangerous," but "between these two extremes lie infinite possibilities for typographic experimentation."

Peter Hall is a journalist who specializes in design. He writes for several publications in England and the United States.

je réussis

enfin

m'extraire

ce cauchemar

je sentis

la soif me brûlait

et criai

le support

un socle
de pier

une centaine

de riches voyageurs

« les riches Troyens

de ... noire de Zélie

du sable

Je me lançai en bas

ma tête ensanglantée

dans l'eau sombre

qui boivent

Je plongeai

inexplicablement

Avant de me perdre

de nouveau

Je viS

des Immortels

resplendissait l'évidente Cité

aux derniers

du soleil)

sur la rive opposée

Au pied de la montagne

un ruisseau impur

ralenti par des éb oulis

et du sable

je bus

ARTS & LET-
TERS

Karen S. Chambers

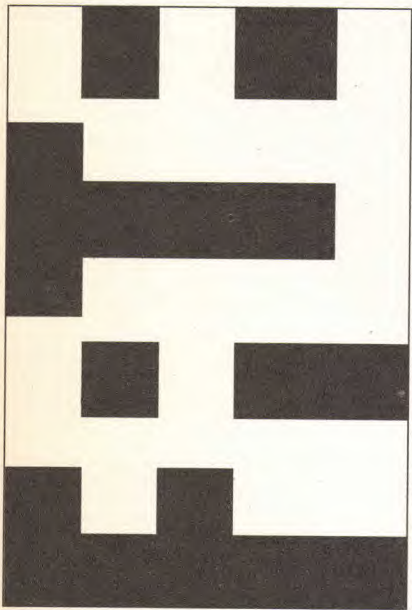Inscriptions on ancient Greek pots. Illuminated manuscripts with fantastic capital letters. Proto-cartoon balloons in early Renaissance paintings—an angel announcing the miraculous birth of Christ. The Cubists appropriating newspaper scraps for the first collages in 1912. The Futurists freeing words from syntax and reveling in their visual potential. Dada's and Surrealism's peinture-poësie—word pictures. Jasper Johns' stenciled alphabets. Comic books and the Pop Art of Roy Lichtenstein and graphic novels. Robert Indiana's ubiquitous and unlicensed LOVE. Conceptualists like Lawrence Weiner's uppercase lines on the wall—A SQUARE REMOVAL FROM A RUG—or Joseph Kosuth's neon letters spelling out SELF-DESCRIBED AND SELF-DEFINED. Jenny Holzer's aphorisms like "Money creates taste" or "Torture is barbaric" flashing in LEDs. Barbara Kruger's admonishments expressed baldly and boldly in advertising vernacular. Ian Hamilton Finlay's pithy words carved in stone. Reading an exhibition. Seeing a concrete poem.

Written words have been used throughout history to convey and amplify content in the visual arts. With the emergence of abstract art in the twentieth century, words became valued for their visual appeal as well as for their function as messengers of ideas. Letterforms continue to fascinate contemporary artists, and, in our pluralistic age, their interpretations are myriad.

The Brazilian-born Randolfo Rocha

has lived in the United States since 1974. After making mixed-media paintings with overt political messages, Rocha started in 1992 a series of minimalistic, hard-edged abstractions. With a palette limited to black and white and flatly painted in acrylic on wood, his human-scaled (6' x 4') panels read as purely as an Ellsworth Kelly canvas or Frank Stella's early black-and-silver stripe paintings—both artists Rocha admires. Mounted to project slightly into the room, they literally invade the viewer's space. Read formally, they appear to be pure abstraction, the composition a dialogue of positive and negative rectangular shapes. Then a letter forms. As the painting is presented, the letters are oriented on their sides so they are not immediately apparent. Once the eye perceives a shape that has symbolic meaning, the brain insists on completing the word. Thus in *Black & White XXIX,* the *F* at the bottom of the composition leads one to puzzle out the *A, T* and *E:* fate. The letters alternate as black on white and then white on black, resulting, in the case of *Black & White XIX,* in a dual interpretation: shot or shit. The blocky sans serif letterforms and the uninflected surface that Rocha favors are perfect to play against the emotionally loaded words he chooses: lust, hate, lie, heat, hope, age. The content and impact of his work depend upon both a visual and a verbal literacy, and its abstract quality enhances both.

© *Randolfo Rocha,* Black & White XXIX, *1994, acrylic on wood, 72"x 48". Photo courtesy of Elga Wimmer Gallery, New York.*
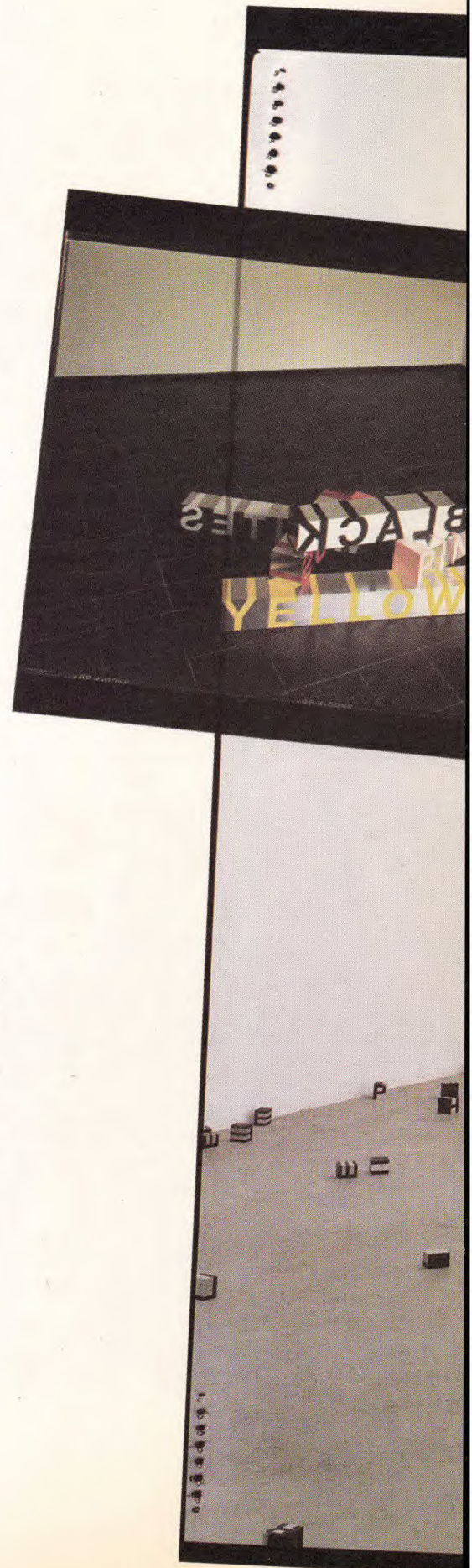
This use of the formal qualities of the letterform

has also been explored by the sculptor Roni Horn.

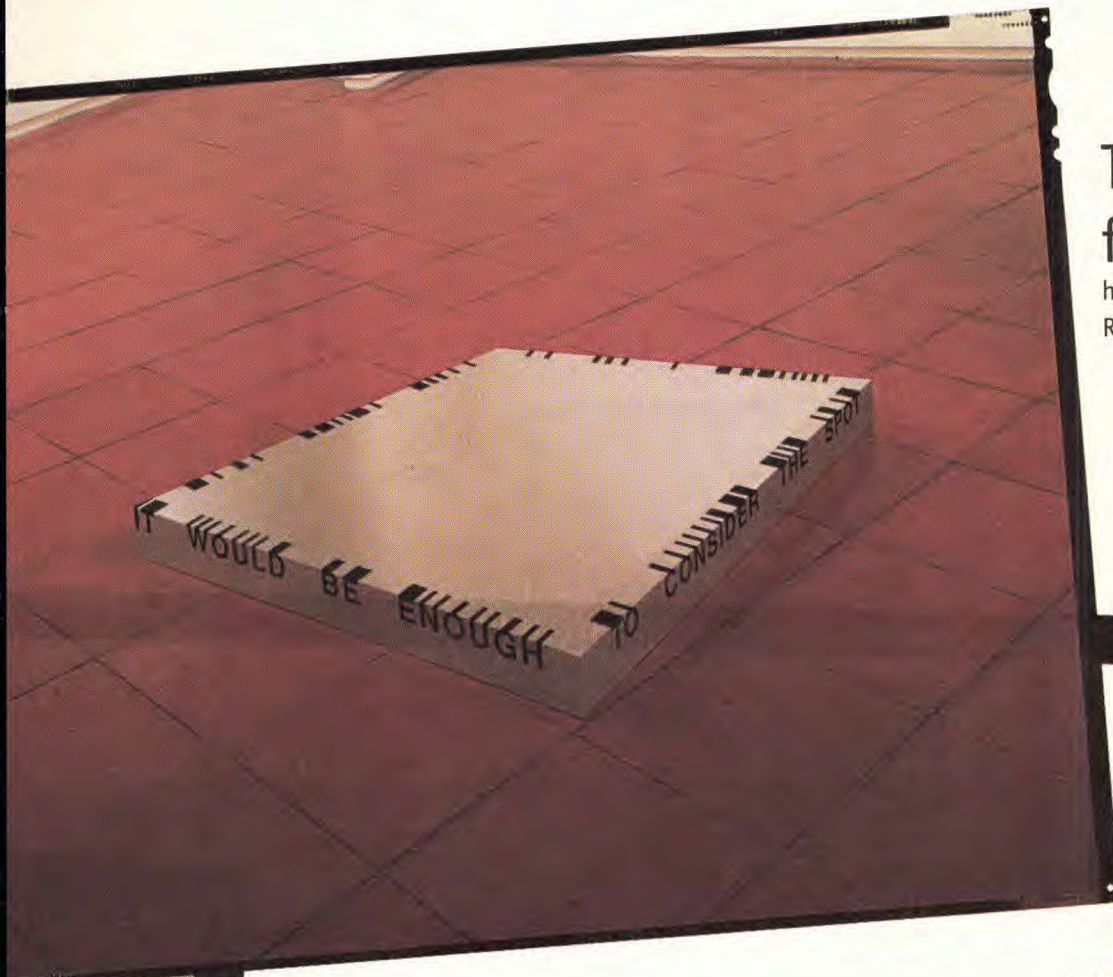According to Ann Goldstein, the assistant curator of the Los Angeles County Museum of Art, Horn's use of language "is distilled and concrete, not metaphorical. As with other elements of her work, language functions empirically and physically. What the words mean is inseparable from what they are." This is seen most clearly in her minimalistic aluminum-and-plastic sculptures. The immediate impression is of a low metallic platform with a Donald Judd-like progression of black bars running along the top, or perhaps a representation of a strange kind of keyboard. But the bars are actually the continuation of letters set into the four sides of the aluminum block, extending dimensionally. For *Thicket no. 1*, Horn has taken a quotation from Simone Weil's *Gravity and Grace*: "To see a landscape as it is when I am not there." While the text itself is important, her integration of the individual letters into the physical object adds literal weight to the words. In installation works such as *Untitled (Buzz and Dust)* or *How Dickinson Stayed Home*, the artist scatters the letters, rendered in blocks of aluminum and plastic, on the floor. They recall children's alphabet blocks or perhaps metal type imprisoned within a block, not stamped out.

Sculptures by Roni Horn:
Top: Kafka's Palindrome, *1991-1994, solid aluminum and plastic, 4 1/4" x 49" x 42".*

Center: Stephen's Bouquet, *1991, solid aluminum and plastic, 6 units, 5" x 5" x variable lengths.*

Bottom: Untitled (Buzz and Dust), *1995, solid aluminum and plastic, 297 units (2" x 2" x 2" each), overall dimensions variable. All photos courtesy of Matthew Marks Gallery, New York.*

Like Horn, artist Nancy Dwyer concretizes the letterform in her sculptures, only instead of the letters forming part of a larger sculptural form, Dwyer's letters *are* the sculptures. They take the form of

furniture, minimalist sculpture, funerary monuments or garbage cans—

whatever enhances Dwyer's meaning.
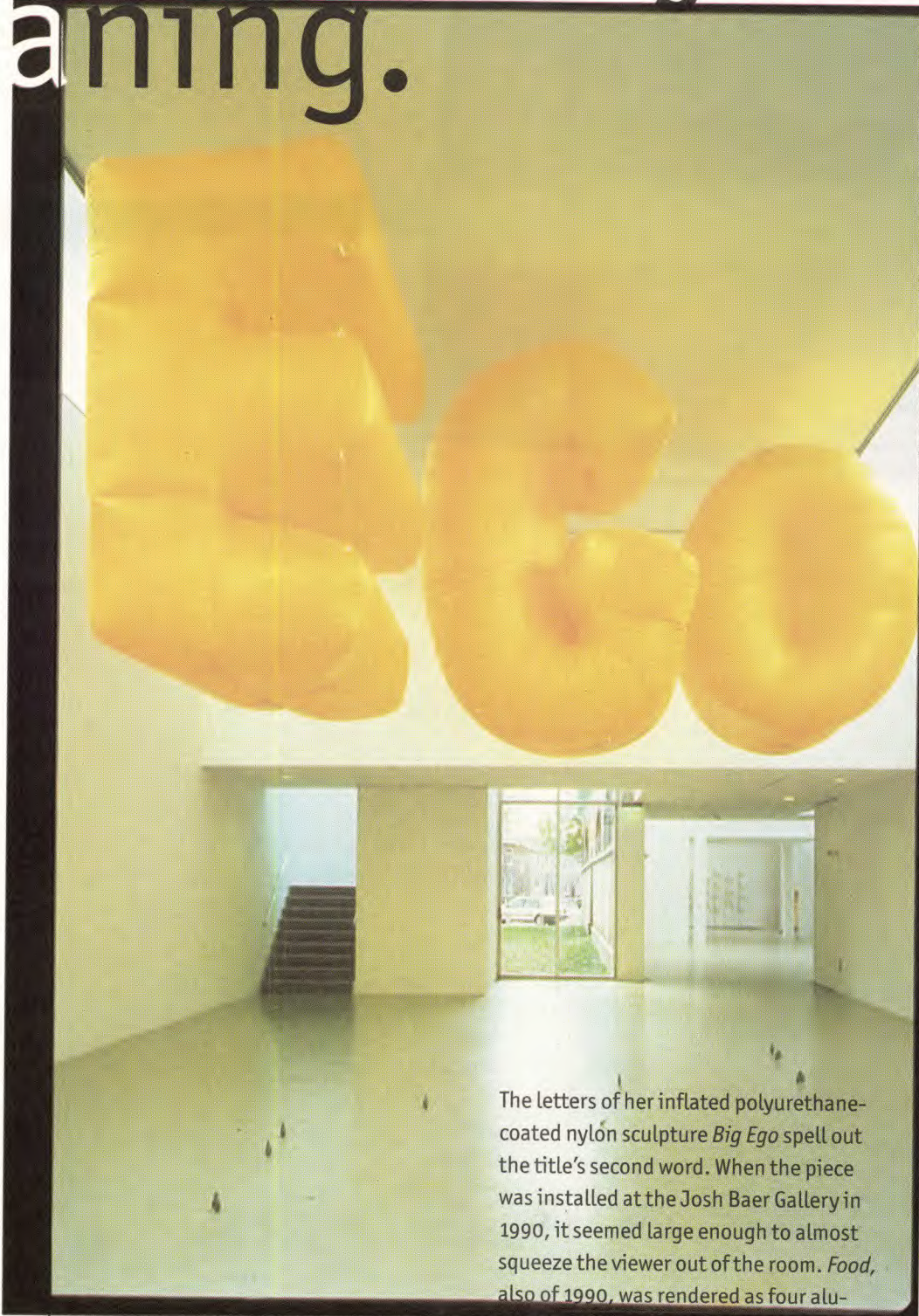
The letters of her inflated polyurethane-coated nylon sculpture *Big Ego* spell out the title's second word. When the piece was installed at the Josh Baer Gallery in 1990, it seemed large enough to almost squeeze the viewer out of the room. *Food,* also of 1990, was rendered as four aluminum garbage cans, each representing a letter of the word. The visual vehicle for Dwyer's content elicited thoughts of garbage and junk food, as well as homelessness and hunger. As Dwyer has stated, "We're to the point where words are a new version of pictures."

Dwyer matches form and content

and content wins.

For the Italian artist
Alighiero e Boetti,

Alighiero e Boetti, Millenovecentoottantotto, 1988, embroidery on muslin, 40 1/2" x 41 1/4". Photo courtesy of Sperone Westwater, New York.

the formal esthetic comes first. Boetti, who died in 1994, was interested in the duality of personality, even taking the Italian word for "and" as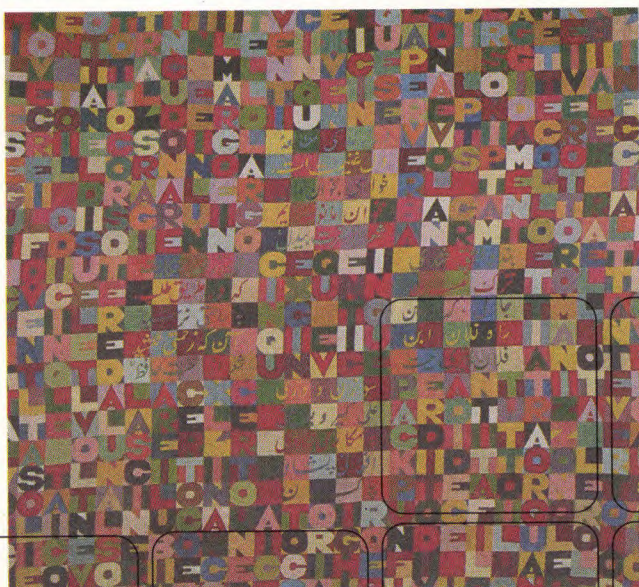 his middle name in 1968, twinning himself. This interest can also be seen in his work; he presents simple words and phrases in ways that are both straightforward and confusing. In his embroidered works, his messages can be deciphered by reading vertically the blocky, squared-off letters, but the immediate impact is of a riot of color; the composition, which is clearly a grid, is perceived as an all-over field. In *Ordine e Disordine,* the letters are actually out of order, reinforcing the conceptual basis of the work. The arrangement is dictated by chance, since the squares were embroidered by Afghan women who were allowed to select the positioning and color of the individual letters. As Lynne Cooke, the curator for the Dia Center for the Arts, wrote in the catalog for Boetti's joint exhibition with the African artist Frédéric Bruly Bouabré, "Each word loses its legibility, partly through its vertical orientation, partly through its division into rows of four, but primarily through the onslaught of color, which amorcellates the surface into a decorative field."

A similar strategy is employed by the American artist Laura Paresky, who also spells out her words letter by letter, although her execution is at the opposite end of the spectrum from Boetti's hand-crafted squares. Working as a graphic designer and animator, Paresky is **thoroughly grounded in computer technology and uses an alphabet of found letterforms on** 35mm color slides. She has over 2,000 images in her slide library, including 227 As. She arranges the letters with other slide images to reinforce her verbal message. The final work is presented as a 24" x 30" Cibachrome contact print. Every part of the artwork helps to illuminate the conceptual basis for her work: the titles allude to the quotation she is illustrating, the interstitial images reinforce its meaning, the letters chosen enhance the idea. In *Avalanche,* the *C* resembled snow, so in the spaces between words are photographs of snowflakes. And the quote reads, "No snowflake in an avalanche ever feels responsible." Although the words are all there, Paresky admits that people have bought her work without realizing what it says—or even that it says anything. They simply respond visually, just as viewers are initially drawn to Boetti's gaily colored letters.

THE OLDER I GET THE I BETTER I T I WAS I L

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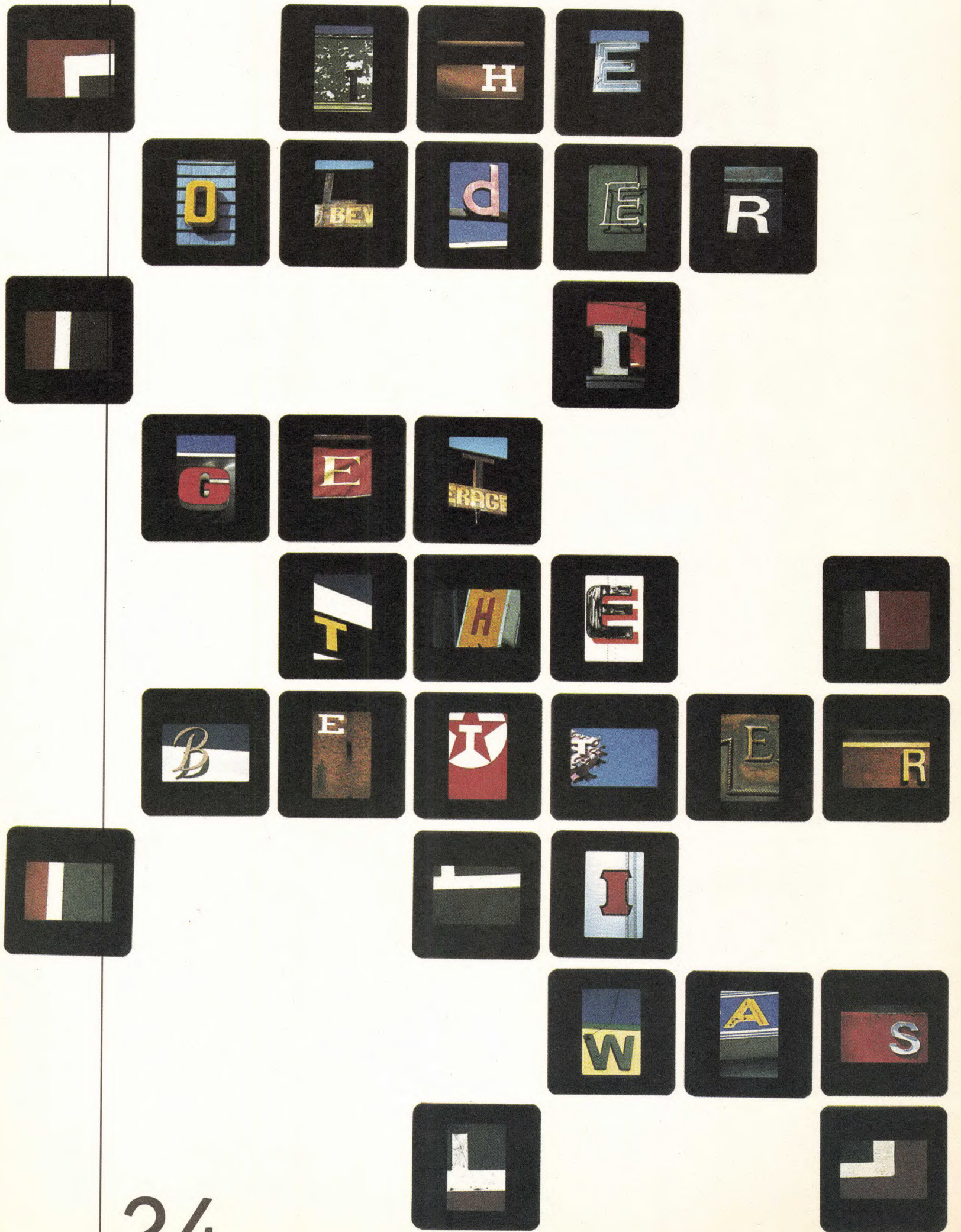
For artist Kay Rosen (from Gary, Indiana), language has always been important, since she came to the visual arts from a background in linguistics. Equipped with training that focuses on the components and structure of language, Rosen has created a body of work that is as much about the look of the forms as the meaning of the words she uses. She explains, "The language itself impersonates, becomes a strong metaphor for issues and ideas. Letters function as images; they almost act out what they are about." This is clear in her work as she strips away everything extraneous. One series of four paintings is simply *T*s on a field. In *Staccato*, letters are spaced to visually represent the meaning of the word staccato. *Flattop* is just two uppercase *T*s in Futura, her favored typeface until 1994 when she began using other fonts to reinforce the sense of the piece. Other works in Rosen's oeuvre involve short phrases that wittily play with words—such as in "The Ed Prints" suite, which begins with a preoccupation with the past-tense suffix "ed" that when capitalized becomes Ed and an animate character who comes to a bad end. *Sp-spit It Out* reads

M-murd-
e r e r !
st-st-
utter-
ed Ed

The wordplay that is so central to Rosen's work is also the focus of multidisciplinary artist Kenneth Goldsmith. As a disk jockey who plays contemporary classical music for a New Jersey radio station, Goldsmith brings sound into his poetry, which is full of assonance, alliteration and rhyme. As a Web-site designer, Goldsmith adds graphic design to his artistic artillery. In one of his "Tissage Typographique (Typographic Weaving)" works, the top layer of text reads "crudely, lewdly, nudely, rud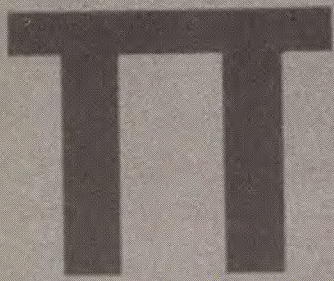ely, shrewdly, screwed me" and beneath it in a ghosted image are the words "brother, other, mother, smother, another, lover, under cover." The artist suggests that this can be mentally reconstructed as "another lover rudely, shrewdly screwing me under cover, or make up your own poem." Originally creating graphite-on-paper works, Goldsmith now works on computer, remaining faithful to a Caslon typeface. His first works were done the old-fashioned way by assembling Letraset Caslon letters to make up the text then projecting it and drawing each letter by hand. He then moved to the computer, and in QuarkXPress with Adobe Caslon actually typeset his poetry and prose. He has always worked with Caslon because it is, he says, "the most normal looking typeface." Goldsmith wanted its classic forms to balance his words—that could be "weird, funny, dirty. I wanted to present them in the most sober way possible so the result would look like a piece of really serious art, but if you actually went in and read it, you'd find that there was a tension."

It is this tension between the visual and the conceptual that makes the fine art of lettering a worthy subject for contemporary artists. Ed Ruscha's solitary *V* on a plain background communicates victory as potently as any Romantic rendering of a battle scene.

Letterforms are powerful images.

Top: Kay Rosen, Flattop, 1992, ebony pencil on paper, 15" x 20". Photo courtesy of the artist and Rhona Hoffman Gallery, Chicago.

Center: Ed Ruscha, Victory, 1988, acrylic on canvas, 64" x 64". Photo courtesy of Leo Castelli Gallery, New York.

Bottom: Kenneth Goldsmith, Tissage Typographique (TEX + ERE), 1992, graphite on rag paper, 53" x 41 1/4". Photo courtesy of Bravin Post Lee, New York.

Karen S. Chambers is an internationally published writer on the visual arts and design.

HEADLINE/SUBHEADS/BYLINE/TEXT: ITC OFFICINA SANS BOOK, BOOK ITALIC   INTRO: ITC OFFICINA SANS BOLD   CAPTIONS: ITC OFFICINA SANS BOOK ITALIC

25
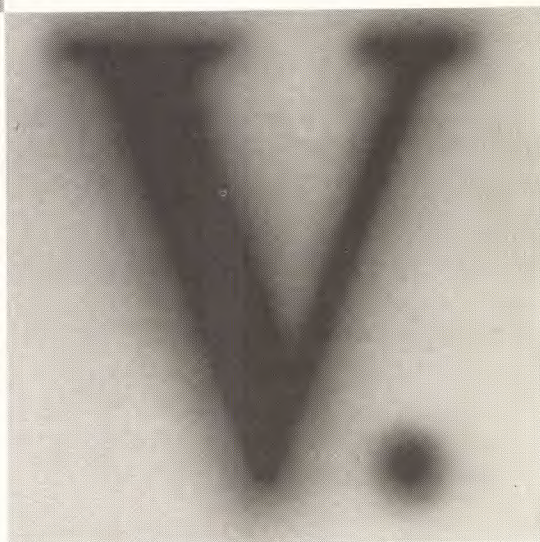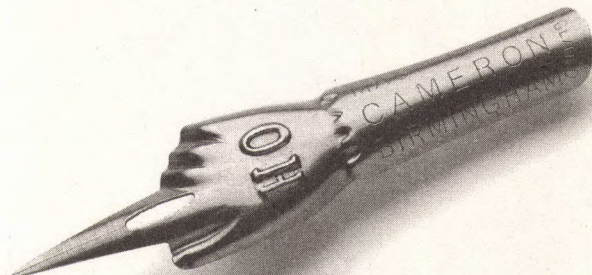
ITC K

A TEXT FAMILY WITH A STRONG, TRADITIONAL CALLIGRAPHIC FLAIR, ITC KALLOS WAS CREATED BY PHILL GRIMSHAW, A TYPEFACE DESIGNER FROM MANCHESTER, ENGLAND, WHO SPECIALIZES IN HANDLETTERING AND SCRIPT-STYLE DISPLAY FACES LIKE ITC ZARAGOZA™ AND ITC ZENNOR.™ FOR MANY YEARS, GRIMSHAW HAS WISHED TO EXPLORE THE design of a text face and its associated challenge of creating a design that would be successful across a range of sizes. ITC Kallos is the result of his first foray into this realm.

introducing

ITC KALLOS™

ITC Kallos Bold abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ITC Kallos Bold Italic abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ITC Kallos Medium Italic abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ITC Kallos Book abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ITC Kallos Book Italic abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ITC Kallos Medium abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

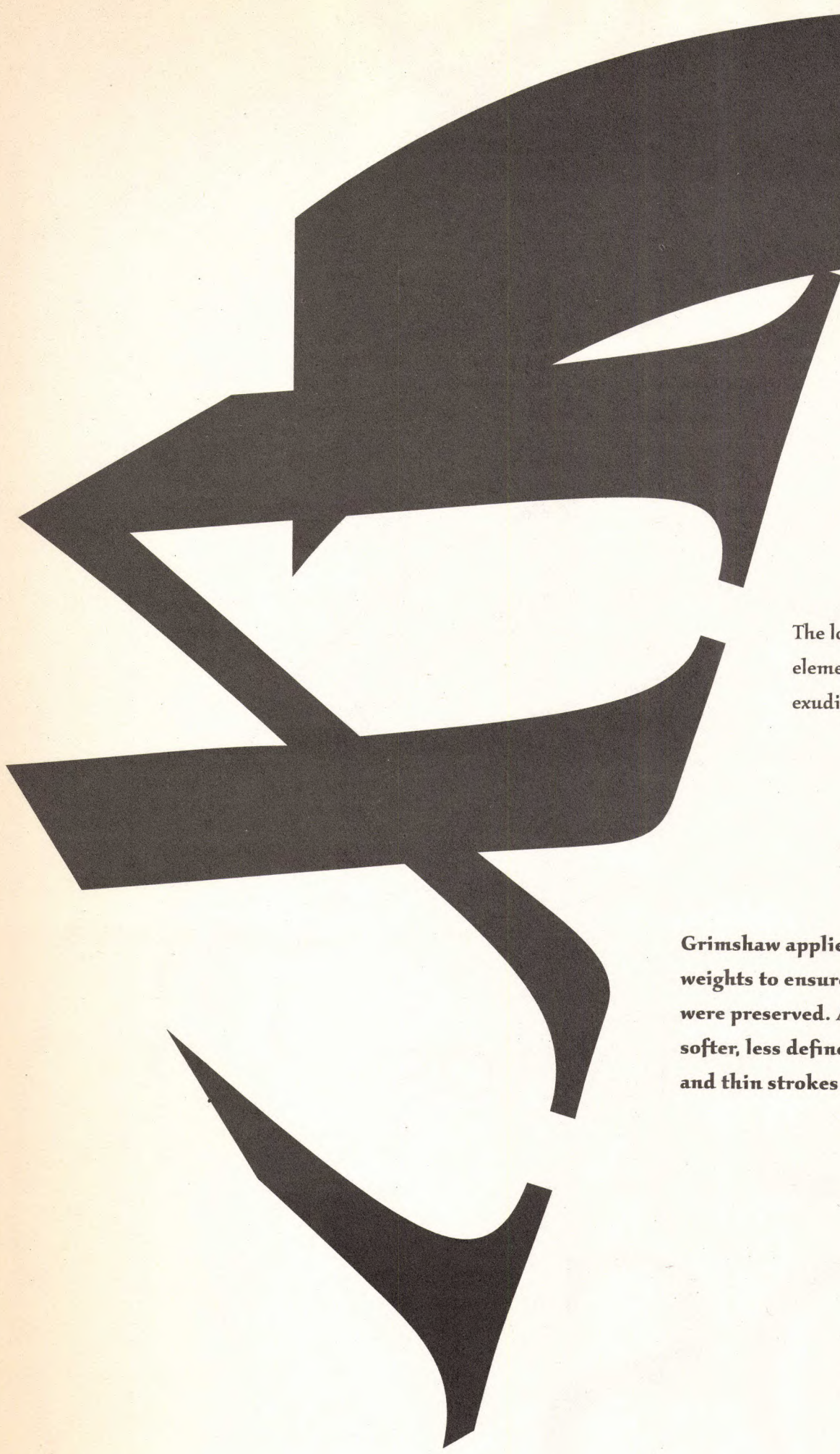ITC Kallos, Grimshaw says, evolved intuitively over about a year. He began with pencil sketches for several key characters in the book weight that he used to establish the integrity of the letterforms that would follow. He then worked on a computer to develop the six weights and styles of this family, while preserving as much of the original pen strokes as possible. (In fact, the name Kallos comes from *kalligraphia*, the Greek root for calligraphy.)

The lowercase characters display long ascending and descending elements that lend a look of sophisticated *elegance* while exuding the appearance of accomplished calligraphy. ITC Kallos has classically roman capitals as well as what Grimshaw refers to as "romanized" italics, in which he has taken out superfluous serifs. The capitals take on the influence of the pen but also have the proportions of classic inscriptional forms. The result is a **unique** set of capitals that perfectly complement the lowercase letters.

Grimshaw applied great care to the design of the medium and bold weights to ensure that the calligraphic features of the book weight were preserved. All too often the bolder weights of a family take on a softer, less defined appearance if the relationship between the thick and thin strokes is not correct. The ITC Kallos family includes a book, medium and **bold** weight with corresponding italics.

ITC Kallos (kal-os)

n. **1**: from the *Greek* root kallo, meaning

"beauty."

2: new typeface released by International Typeface Corporation

Fell Double Pica Italic.

Fell Great 'rin e lic. L

5-nk. True Fell Pica Italic. L

Fell Great Primer Italic. Uppe
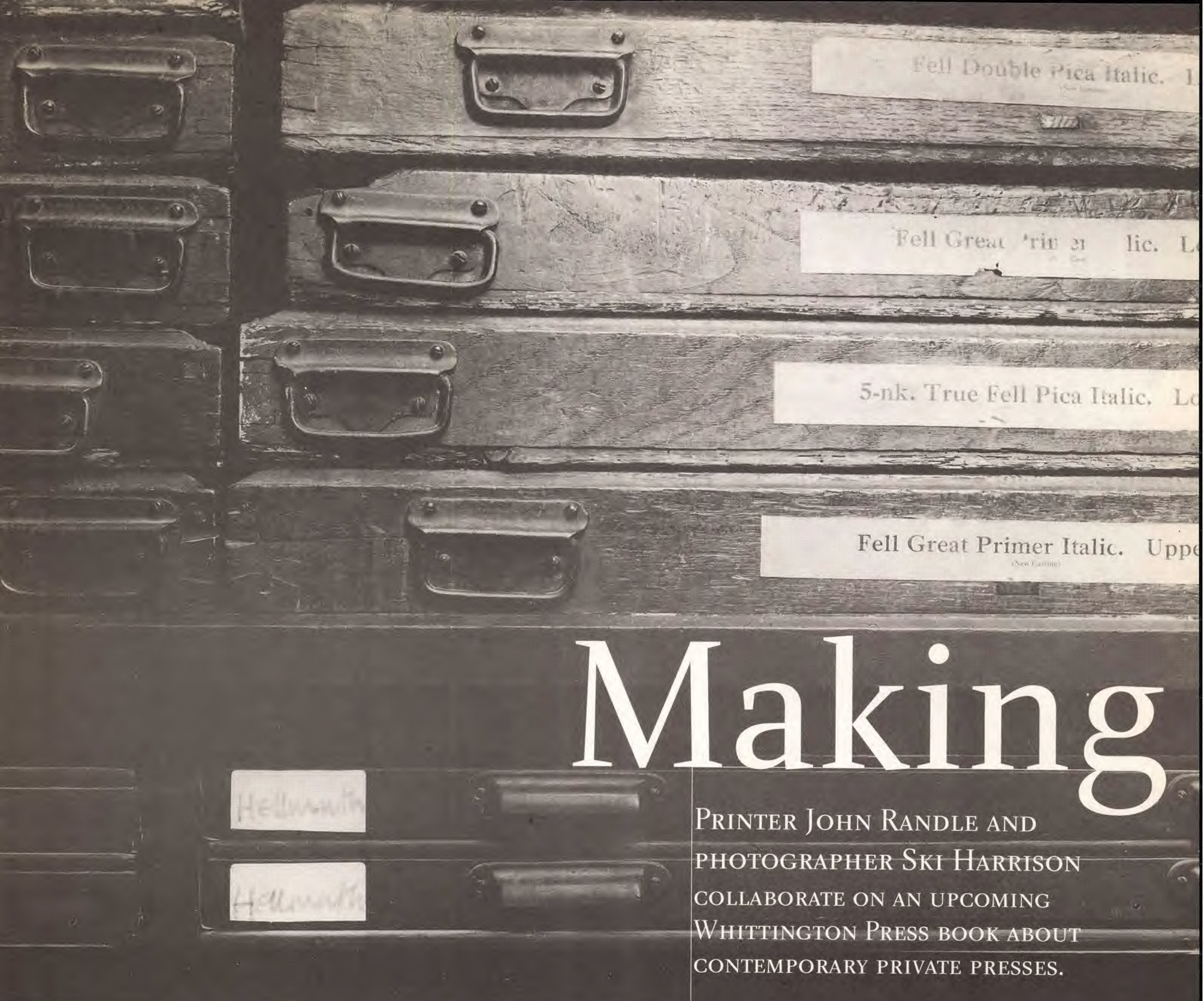
Making

Printer John Randle and photographer Ski Harrison collaborate on an upcoming Whittington Press book about contemporary private presses.

The Whittington Press in the quaint, quiet Gloucestershire village of Whittington has been for 20 years now the inspiration for the burgeoning private press movement. It is here that printer John Randle lovingly assembles the yearly edition of the Whittington Press's *Matrix*, an elegant and erudite collection of original essays for bibliophiles featuring the work of contemporary printers along with serious studies of historical presses and fine printers.

Matrix 15, for example, includes articles by type historians and experts like John Dreyfus on "Fernand Baudin and L'Effet Gutenberg," Sebastian Carter on Eric Gill's type for the Golden Cockerel Press, Robin Kinross on Guido Morris and Anthony Froshaug, and many others. The upcoming *Matrix 16*, currently being keyboarded and cast at the Whittington Press by Peter J. Sanderson and to be published toward the end of 1996, includes pieces on Matisse's book designs, Hermann Zapf, David Kindersley and fine printing in Russia. Each issue of this referential and reverential tome is printed in an edition of 950 with fine papers, inserts, original lithographs and art.

Aside from *Matrix*, the Whittington Press has published 140 titles in its two decades. The topics range from reflections on village life (usually illustrated by wood engravings) to family and literary lore and anything and everything to do with fine printing. In every sense, John Randle is a printer's printer, and his commitment to preserve and to archive printers' work is a major theme of the press. In an upcoming Whittington Press book, *Portraits of Presses*, this passion is reflected in an unusual project.

In 1995, The Whittington Press in Gloucestershire completed the last 48 pages of the Oxford University Press folio *Book of Common Prayer* (started in 1913). Seen here are "barge" cases of Fell type, owned by the OUP since it acquired the matrices and punches from Holland in 1672, and brought to the Whittington Press for the final typesetting task. (This is perhaps the first time the type had ever left Oxford.)

The Whittington Press also has one of the largest working collections of Monotype faces in existence. The featured wooden keybar boxes show a small part of this collection. Type at the Whittington Press is cast on three composition casters and two supercasters, which can produce up to 72-point and all spacing material.
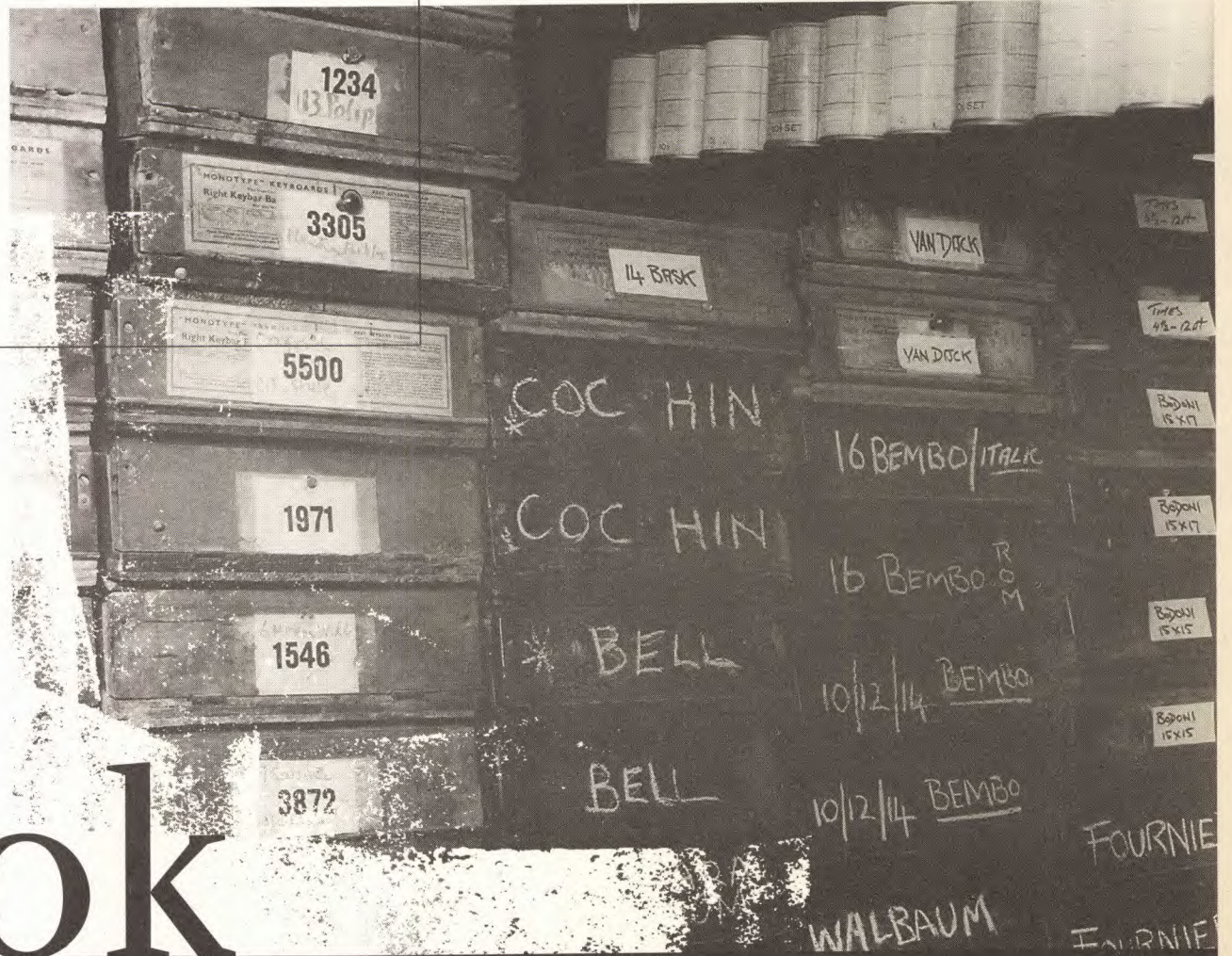
a book

by Margaret Richardson

Photographs
by Ski Harrison

Nicholas and Mary Parry own the Tern Press in Shropshire, close to the Welsh border. Nicholas Parry is known for his distinctive wood engravings, woodcuts, linocuts and original drawings (often in color). Mary Parry is the press's binder. The Parrys work in a corner of the composing room, which includes "setting sticks" for Ludlow matrices, once used for newspaper headlines, but now used infrequently.

TERN PRESS
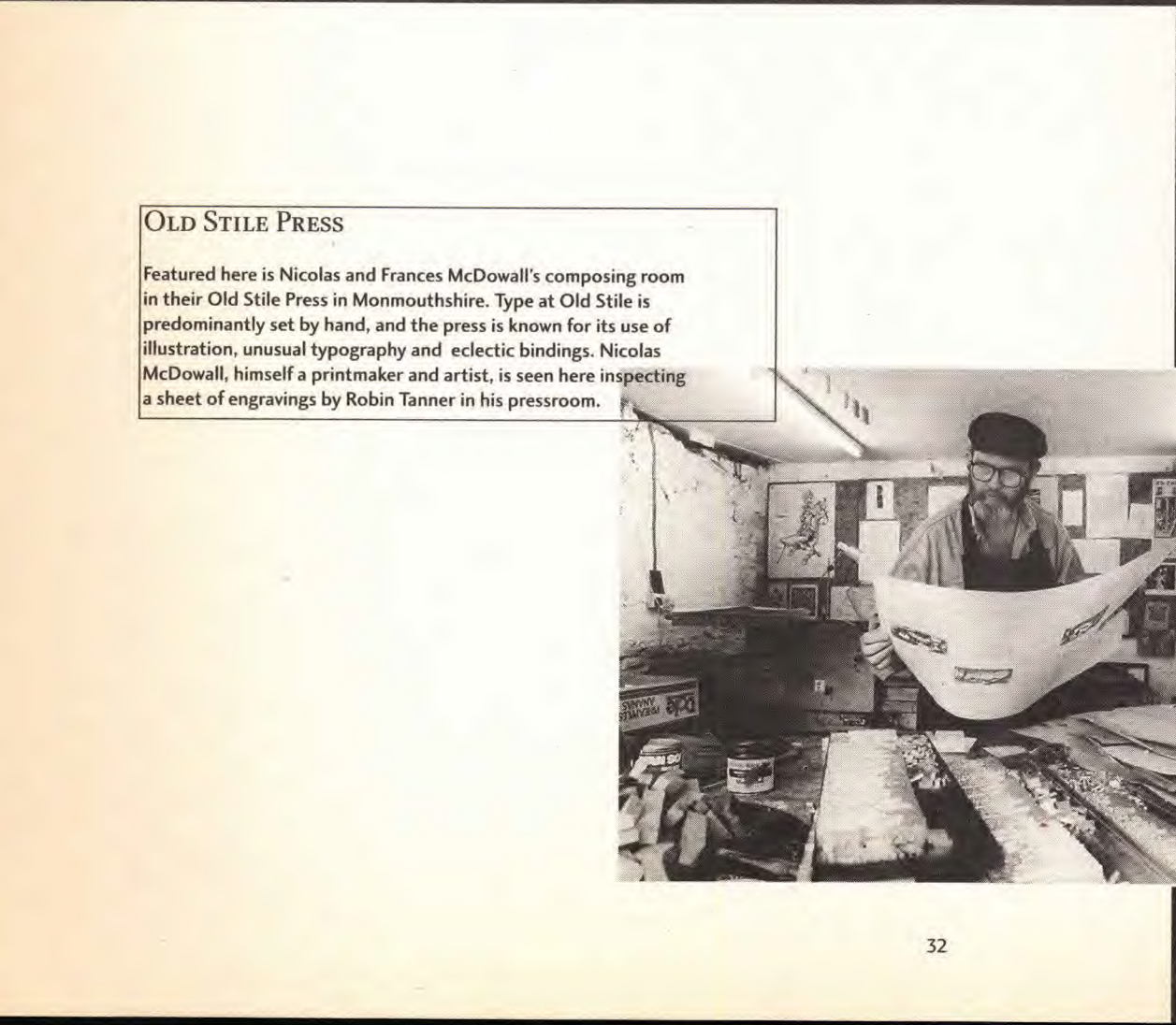
## OLD STILE PRESS

Featured here is Nicolas and Frances McDowall's composing room in their Old Stile Press in Monmouthshire. Type at Old Stile is predominantly set by hand, and the press is known for its use of illustration, unusual typography and eclectic bindings. Nicolas McDowall, himself a printmaker and artist, is seen here inspecting a sheet of engravings by Robin Tanner in his pressroom.
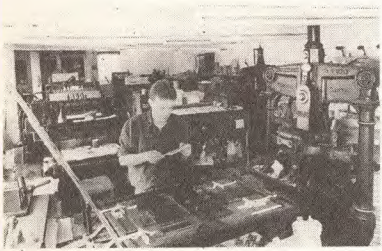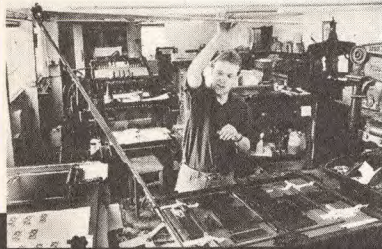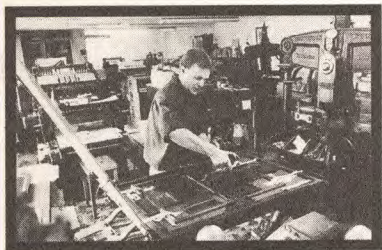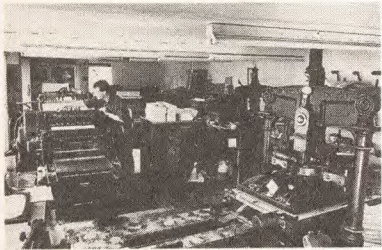
Randle has for a long time wished to document and honor the private press movement in England. While researching for *Matrix*, he discovered that photographs of historically important presses like the Golden Cockerel were remarkably rare. For his homage, he decided to capture contemporary printers at their presses in photographs as well as in print.

This project stalled for want of a photographer who could portray the ambiance and individuality of each press and each printer. Three early attempts only yielded shots of what, to Randle, seemed like machinery catalog photos. Then, through mutual acquaintances, Randle met Ski Harrison. Harrison is primarily known as a portrait photographer whose insightful photographs of elderly people were recently shown in an exhibition called "Celebration of Age." Randle saw enough of Harrison's work to convince him that she was the photographer to interpret the presses as he envisions them.

Their collaboration was based on trust and a shared vision. Harrison would take black-and-white portraits of nine presses and their printers. These, Randle and Harrison agreed, would be presented in the Whittington book as tritones printed by CTD Printers in London in the manner of those appearing in *Matrix*.

Randle chose the presses instinctively. "They are the pick of the bunch. Exceptional. The people selected have a commitment to keep their presses running. All made it the most important thing in their lives," Randle explains. The presses featured are Rocket, Rampant Lions, Gregynog, I. M. Imprimit, Fleece, Old Stile, Tern and the Whittington itself. The photographs included here are a small selection of Harrison's work, while Randle tells of the special qualities of each establishment in the captions.

FLEECE PRESS

At Fleece Press in Yorkshire, Simon Lawrence prints wood engravings on an Albion press; texts are usually printed on the Heidelberg cylinder press shown in the background. The grandson of the renowned boxwood blockmaker Stanley Lawrence, Simon Lawrence has published monographs and a series of illustrated books about wood engravers.

I. M. IMPRIMIT PRESS

Ian Mortimer's I.M. Imprimit Press operates from a Victorian warehouse in Hackney in London. Mortimer has an immense collection of wood type, and he prints on restored Albion handpresses. The I.M. Imprimit Press tends to publish large, long-term projects like a recently completed portfolio of engraved Victorian wood-letter alphabets, which took ten years to produce. Featured here are selections from Mortimer's type collection, including the lead and brass spaces in their compartments.
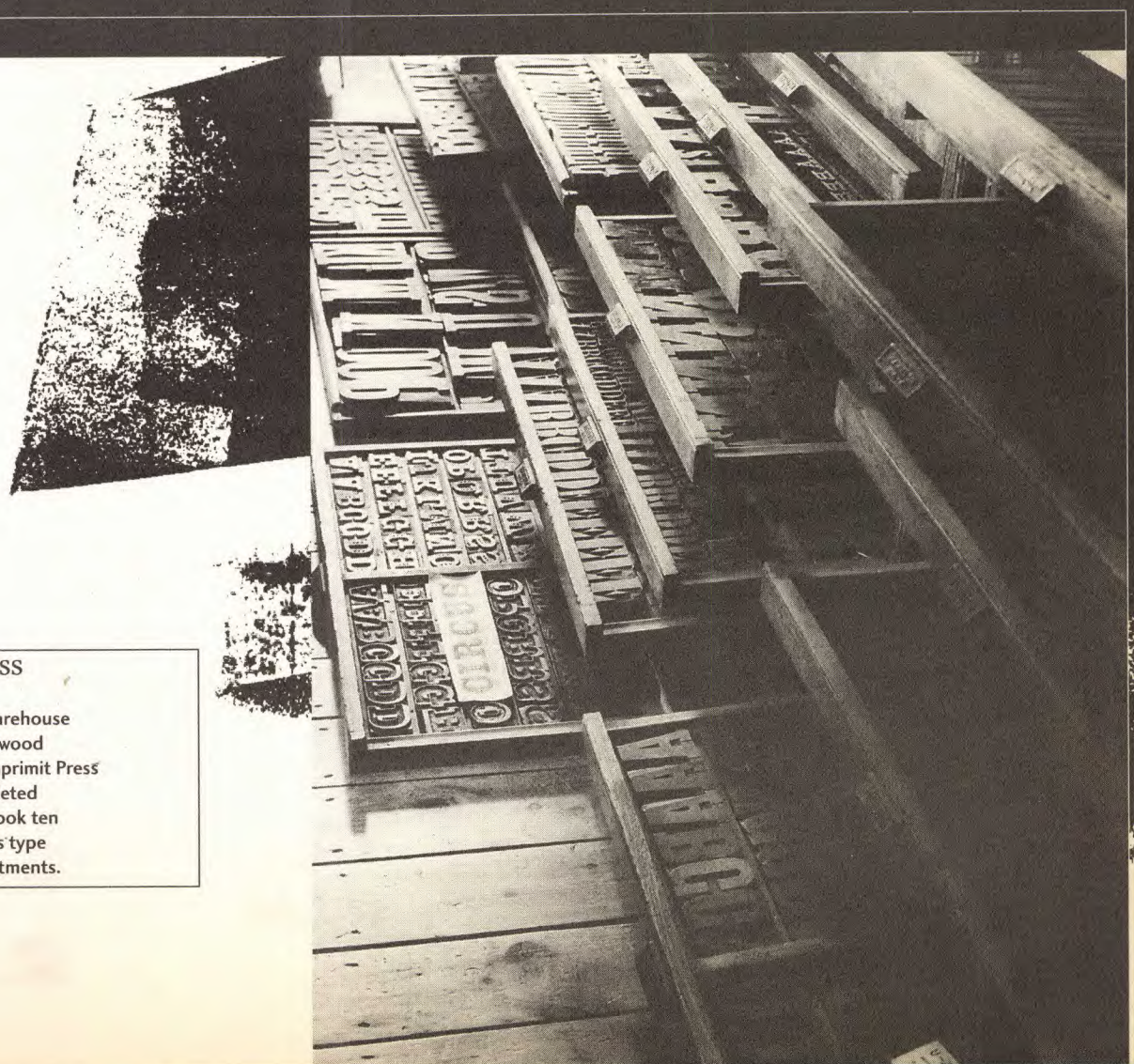
RAMPANT LIONS PRESS

Sebastian Carter's Rampant Lions Press near Cambridge was started by his father, Will Carter, and is the earliest established and best known of the private presses. It has continued to publish books for four decades and is known for its classical yet imaginative use of type, often in literary texts. Will Carter is also known as a letter-carver working in wood and stone.

WILL CARTER

For Harrison, this photographic assignment became a three-year adventure. Since she prefers working with natural light, she needed to schedule appointments only in the summer months. And because interiors, exteriors, details and portraits were all to be included, she needed an assistant. She chose her architect husband, Anthony, because he met the requirements she expected in an assistant: he loved books, he knew her and he knew how she worked. They had only one day at each press to try to capture its essence.

Harrison does her own printing, and part of the challenge was to compensate for the strong black-and-white contrasts (dark machinery, white paper) that each press presented. This she assiduously resolved in the darkroom. John Randle's response to Harrison's finished photographs was that they captured "a sense of place, atmosphere, the rhythm of the presses and the people. It all jelled."

For the book, the photographs will be printed as tritones in two blacks and a sepia by CTD Printers (also included in the book). Photographs will appear with a background essay by the featured printer, who will also provide a sample of printed work illustrating the press's style and printing technique. The accompanying text is to be printed letterpress at the Whittington in 14-point Poliphilus on Hahnemühle Bugra-Bütten mould-made paper from Germany.

With the Whittington Press's characteristic meticulous craftsmanship and its affinity to the subject, *Portraits of Presses* promises to be an archival classic of contemporary presses and their work.

The Gregynog Press

The Whittington Press regular edition of 350 copies of *Portraits of Presses* will sell for $250; 25 de luxe copies, with eight original photographic prints, will sell for $750. For further information, contact The Whittington Press office at Lower Marston Farm near Risbury, Herefordshire HR6 ONJ, telephone 01885 400250 or fax 01242 820724.

Rocket Press

Until recently, Jonathan Stephenson's Rocket Press, near Oxford, had a large Monotype work-shop (here shown operated by Geoff Bamford). Now Rocket is a pioneer in the use of computer-set type and is the first English press to explore the technique of letterpress from polymer plates. Rocket Press also owns the Rocket Gallery on Cork Street in London, which has served as a venue for exhibitions from private presses.

1. "Untitled," a poem by Laura Winter, designed by Nancy Mazzei of Smokebomb Studios for Issue 9.
2. Issue 6's cover featuring Trigger, a sculpture by Bruce Conkle, photographed by David Potter and designed by Joshua Berger and Niko Courtelis.
3. The cover of the No. 9 Women's Design issue, designed by Denise Gonzales Crisp with photography by Christine Cody.
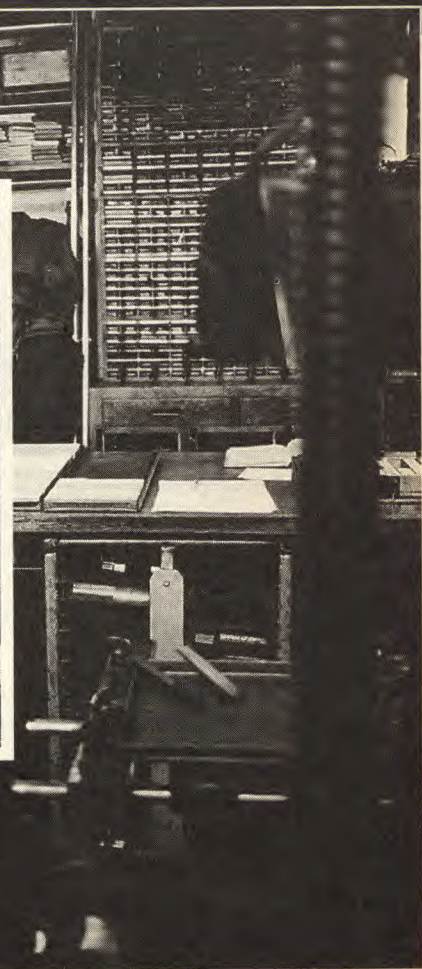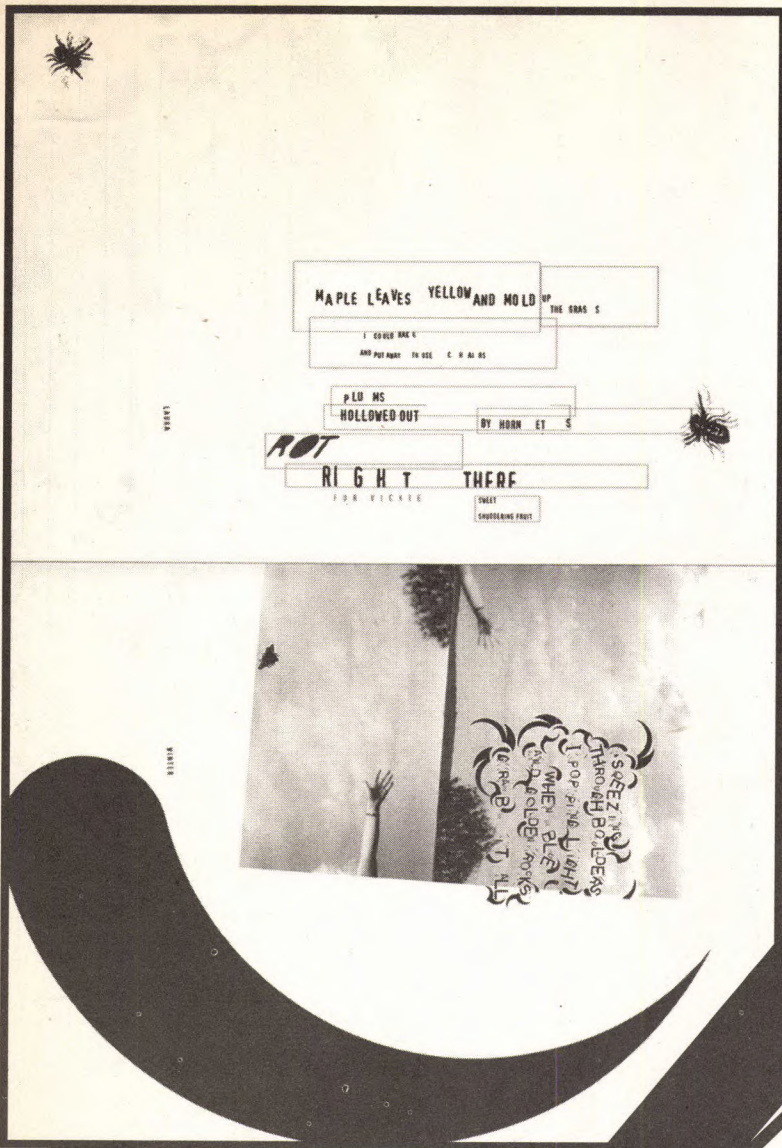
is nott a ma ..... it's a new medium for artistic expression. Skeptical? Read on.
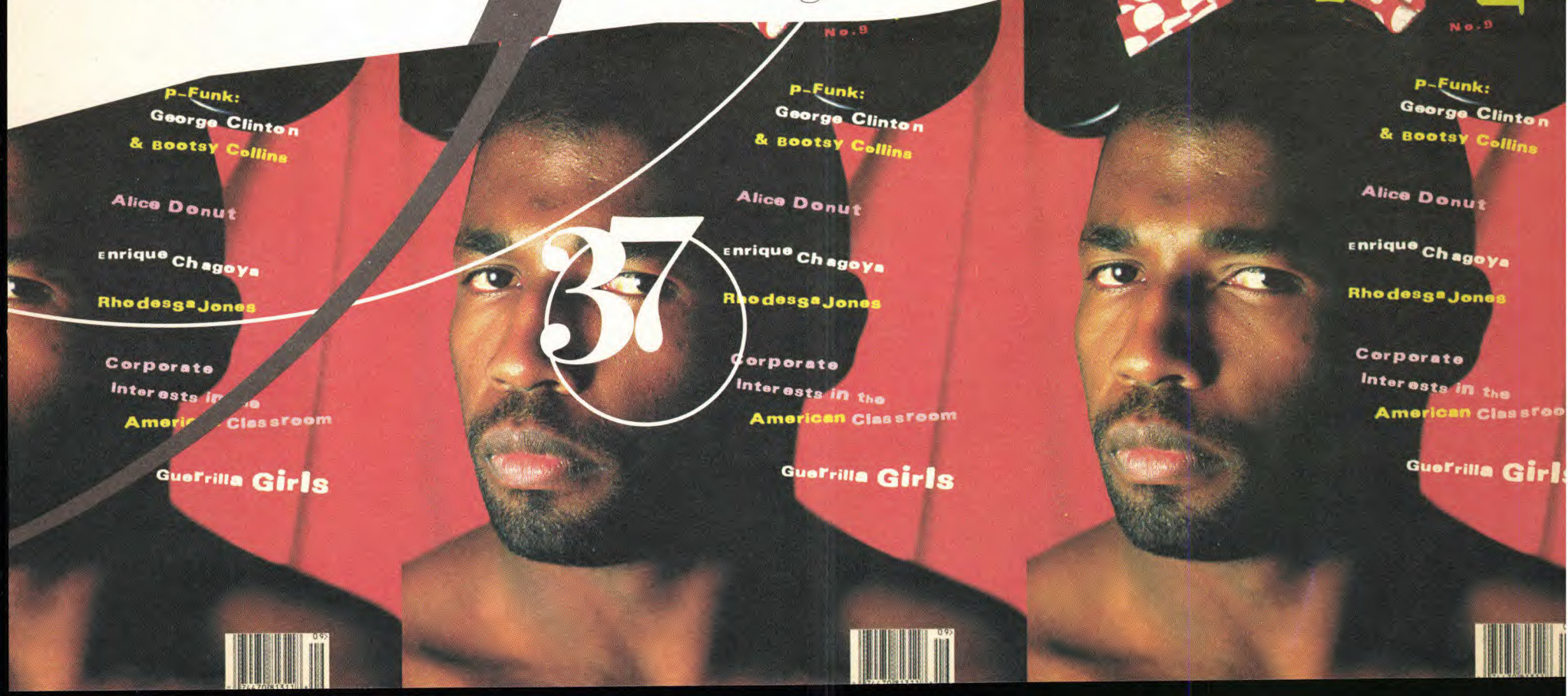
Huh?

my magazine.

By Joyce Rutter Kaye

Huh? That's your initial reaction to *Plazm*, the culture/music/arts magazine from Portland, with its deliberately garish covers and layouts full of moshing type. But first impressions can be misleading. A more intimate meeting with the magazine reveals an organism as complex as its namesake suggests. There is an earnestness to the editorial content, which tackles hot topics like the abortion debate, cop corruption, religion, AIDS, and sexuality. The experimental designs reveal a sensitivity to and reverence for the subject matter. Suddenly you realize that this magazine, unlike certain others of its ilk, is meant to be read as well as looked at. This is a grande latte read, not a short shot of *espresso*.

Any perplexity on the part of neophyte readers can be expected, and forgiven, by its creators. Since its inception, *Plazm* has sought to redefine conventional notions and expectations of print media. Each issue is designed by a consortium of 12 to 15 graphic designers from Portland to London who impart their own design sensibilities to the pages. There is no grid; there is no format. The table of contents, for example, might be handwritten and lavishly illustrated one month, then set in perfect geometric shapes the next. Graphic designers in particular are inspired by its visual schizophrenia. "It's like performance art," says Portland designer Alicia Johnson, whose firm has designed pages for past issues. "You never really know what to expect."

Plazm was conceived by a small group of disgruntled Portland artists in 1991, the year that will be immortalized for launching the Persian Gulf War. Disillusioned by an overseas conflict they perceived as being fueled by the interests of big business with government-constricted press coverage, the group rallied to create an unfettered media outlet of their own. Traditional venues, they felt, were "marginalizing information and the arts," says Joshua Berger, the magazine's art director and a charter member. "Art," he says, "was seen as something you were supposed to do on the weekends." The artists formed Invararity Media, *an arts organization created to provide access to the information and technology needed for free expression. The magazine evolved as a forum to distribute those messages. This type of empowerment, says Berger, was characterized best by Jello Biafra, the front man of the hardcore band Dead* Kennedys, who was interviewed in the first issue of *Plazm*: "Don't hate the media," says Biafra. "*Become* the media."
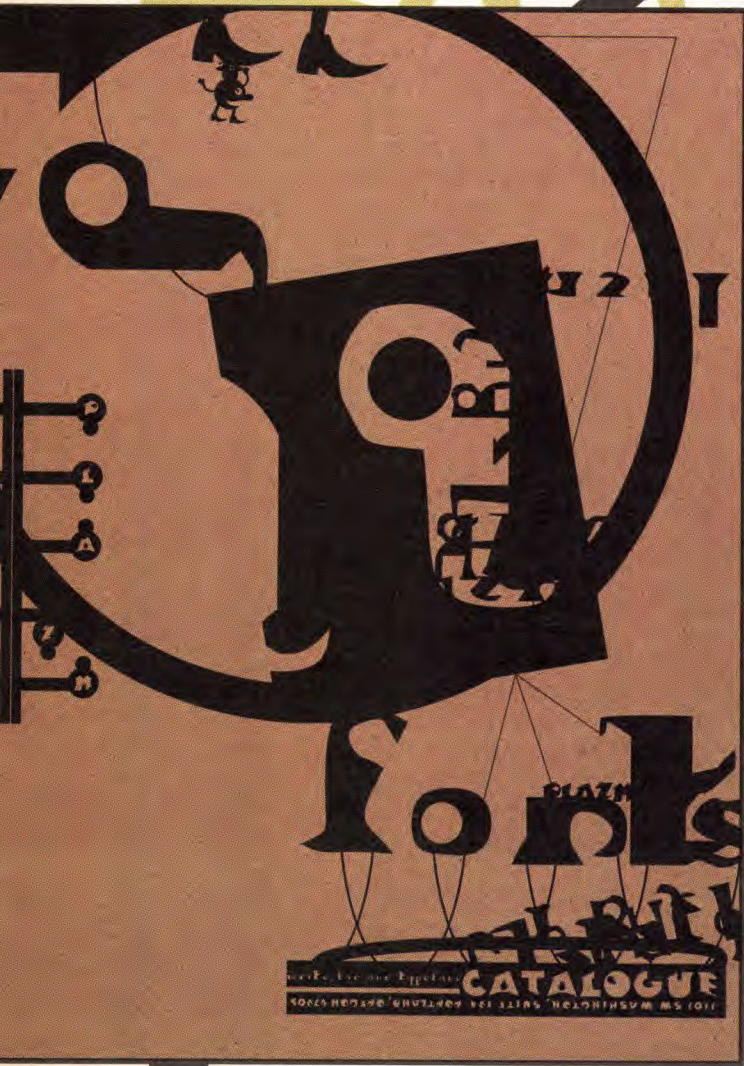
2

(3.)

The first four issues were a labor of love, funded by a core group of a half-dozen people, with costs slightly offset by the occasional ad from a local coffee shop or art supply *store. (Before the magazine was launched members toyed with the name Drug, but squelched it for its negative connotations.) After the fourth issue, the magazine's oversized 11"x 17" format went by the wayside—as did some empty-pocketed members of the organization (by then renamed Plazm Media Cooperative). At that time, says Berger, the organization decided to devote all of its energy and resources to the magazine, which was becoming all-consuming. A long-term business plan was devised, and the publication was trimmed to its current 9"x 12".* Covers continue to be printed in four-color, on coated stock, with inside pages in black-and-white. Now in its fifth year, with a circulation of 15,000 (of which 2,000 is distributed internationally), the magazine is beginning to break even, but designers and staff members alike volunteer their services. All of the staffers have day jobs; some work at Portland ad agency Wieden & Kennedy as art directors or designers. However, there are hopeful signs: last year, the magazine moved from its previous outpost on Berger's own sunporch to more spacious digs downtown. "We even have a fax machine," he boasts.

The leaner, meaner fifth issue of *Plazm* began to take more typographic chances. *An influx of digital type-faces designed by Pete McCracken, then a fresh-man in Pacific Northwest College of Art, helped take the magazine from its* somewhat rudimentary, 'zine influences to a more dynamic visual approach. Before long other type designers like Marcus Burlile and Sean Tejarachi seized the magazine as a potential venue and began sending in their own work. In 1993, *Plazm* began to market its own type library, initially consisting of seven type families. Today, there are 100 fonts in the collection, ranging from Petescript, McCracken's own handwriting face to clean sans serif faces like Robert Selby's Selbezi. The magazine is now designed with *Plazm*'s own fonts.


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7.

4. Ad for *Plazm*'s font library from Issue 5, designed by Marcus Burlile.
5. Issue 11's cover, an amalgam of photography by DxJx@Studio 3, "torching" by Robert Irwin and design by Joshua Berger, Niko Courtelis and Pete McCracken.
6. Issue 10 by Berger and Courtelis commemorating the 50th anniversary of the atomic age.
7. The cover for Issue 8, with the painting *Untitled* by David DiJulio, designed by Courtelis.

Through-out these transitions, *Plazm*'s devotion to free expression prevailed. A "Submit to *Plazm*" page in each issue calls for "photography, literature, illustration, unnatural art, poetry, humor, gonzo journalism, manifestos, experimental ideas, interviews and reviews." About one-third of the magazine is composed of unsolicited cont*ributions; the rest is commissioned or created by the editorial staff, who show a strong penchant for irreverence and sensationalist counterculture.*

media

EVERY PERSON WHO DIES FROM AIDS IS SOMEONE'S GRANDCHILD.

8.

9.
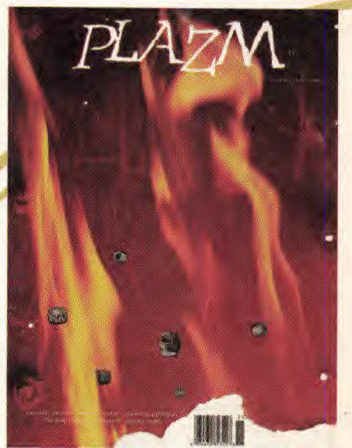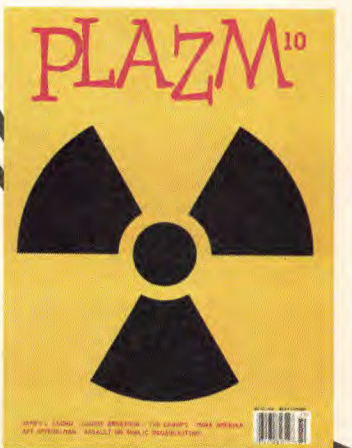
Designs are parceled out by Berger and Niko Courtelis, who both also write and design layouts. For the most part, designers are matched with content that suits their styles; from there they are free to create. This form of open-ended expression can be at once liberating and intimidating, says Alicia Johnson. Presented with Richard Kidd's poem about AIDS, which personifies the disease by reminding of the familial r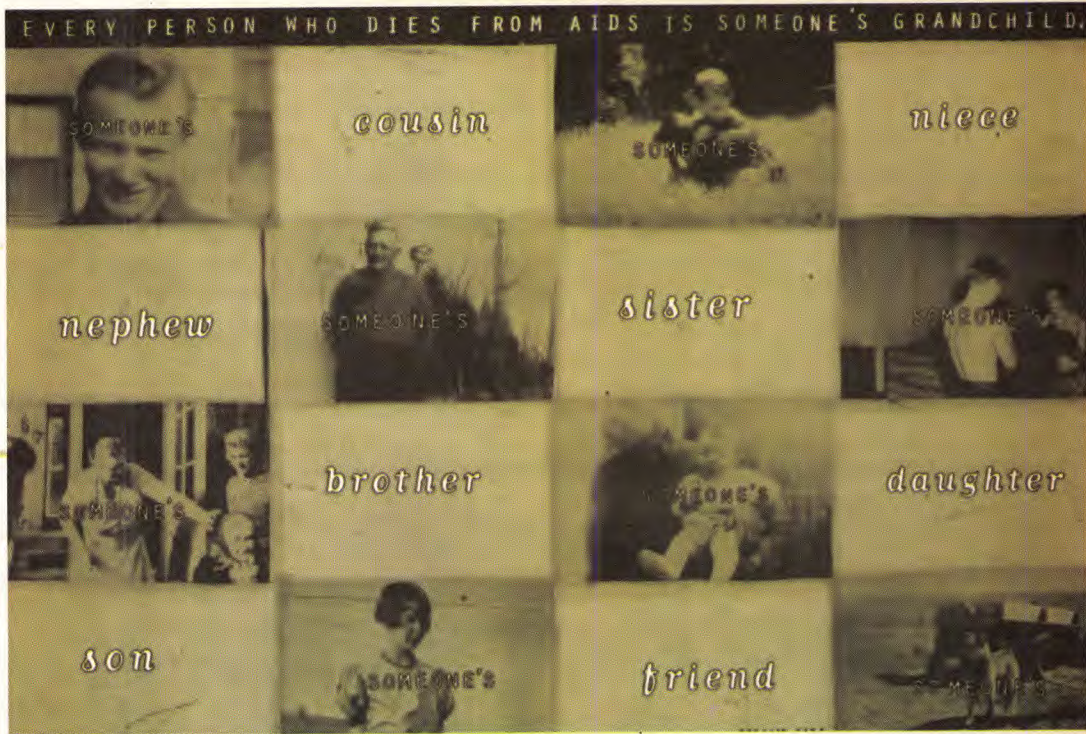elationships of the victims, as "someone's cousin/ someone's niece/someone's nephew/..." Johnson and partner Hal Wolverton realized that their design needed to take a quiet departure from the typographic acrobatics normally found in the magazine. Their spread featured a checkerboard of sepia-toned, vintage snapshots of people, with one word of text in dropout type "burned" on each image and on alternating blank squares. Similarly, a layout for "Bridge of Courage," a short story about Guatemalan revolutionaries, called for a subdued, dreamlike photographic treatment due to its serious, literary nature. "While we still looked at the type from a visual perspective, it was a challenge to do something progressive, yet not let it turn into a freewheeling art project," says Johnson. "It was a great opportunity to explore having the project determine which way the design should go. Unlike many assignments where those things are *dictated, you have no excuses for not creating expressive designs.*"

*Freed from second-*guessing (or blaming) the client, designers learn to trust their own instincts. But old habits die hard. While Michael Strassburger of Seattle's Modern Dog was creating the cover for this spring's "Fun" issue, he would often stop to determine whether or not the magazine would like his idea. Working with images of carnival animal sculptures by Michelle Rollman and a library of six typefaces, Strassburger developed a concept that would reflect the buoyant theme of the issue and the artist's work. The cover logo was placed on a striped canopy, and the letters were given a 3D, multicolored balloon effect. A rear view of a leopard is shown with a clear view of its bright-red posterior orifices. "It took me a long time to like it," he admits. "Finally, I just slammed through it." The design was accepted with only one minor change: the logo needed black letters to be superimposed on the extruded shapes to make the name more prominent on newsstands.

Attention to business concerns such as newsstand visibility have helped *Plazm* stay afloat and attract larger numbers of advertisers. Recent issues have paper promotions from Champion and an ad for an upcoming AIGA competition. Like *Ray Gun*, *Plazm* is a general-interest culture magazine, and is devoured by graphic designers, particularly the many in Portland, who are especially inspired by it and support its existence. "It's taken seriously as an experimental venue," says Johnson. "It's not *Graphis* or *I.D.*, but everyone I know gets it. In Portland, there is a really large audience of people rooting for *Plazm's* producers to succeed, because they're a good influence on the creative community." Johnson pauses in silent admiration. *"Don't they ever get tired?"*

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Iggy Pop
Laurie Balmuth
John Trudell
Rico Martinez
NAFTA Revealed
L7
Shannon Duda
Earth First!

FREE YACHT!

issue 5, volume 2

0 74470 81311 8

1 0.

8. Portion of Richard Kidd's poem personifying AIDS, designed by Johnson & Wolverton with vintage snapshots.
9. The cover for the now-rare Issue 7, featuring the comic art of Frank Kozik.
10. Cover of the trimmed-down *Plazm* 5, designed by Joshua Berger and Greg Maffei, using artwork sent unsolicited to the magazine by Ohio artist Jeffrey Burk.

Barking Type! spec

## In the context of America and Europe's economic boom,

type specimen sheets from the mid-1920s to the early 1930s were exuberant displays of a new commodity. Type was not merely a neutral means of transmitting the word, it was the embodiment of ideas and ideals cast in lead—the symbol of newness and improvement, a weapon of sorts in the

consumer revolution between the World Wars. With the advent of mass advertising in early twentieth-century publications, novel, indeed novelty, letterforms (some revivals from antiquity, others resolutely of their own time) were all the rage. Under the banner of modernism, a slew of typefaces (and dingbats, too) with mystifying

names like Vulcan, Cubistic Bold, Novel Gothic and Chic, were promoted as heralding a new age. Through examples shown in trade journals, practitioners such as job printers, commercial artists and graphic designers were assured that advertising was the vanguard of progress. But in truth, progress was a fetish, an aura of cosmo-

politan culture and avant-garde style manifest in hot metal imbued with the power to attract and hold consumer attention.
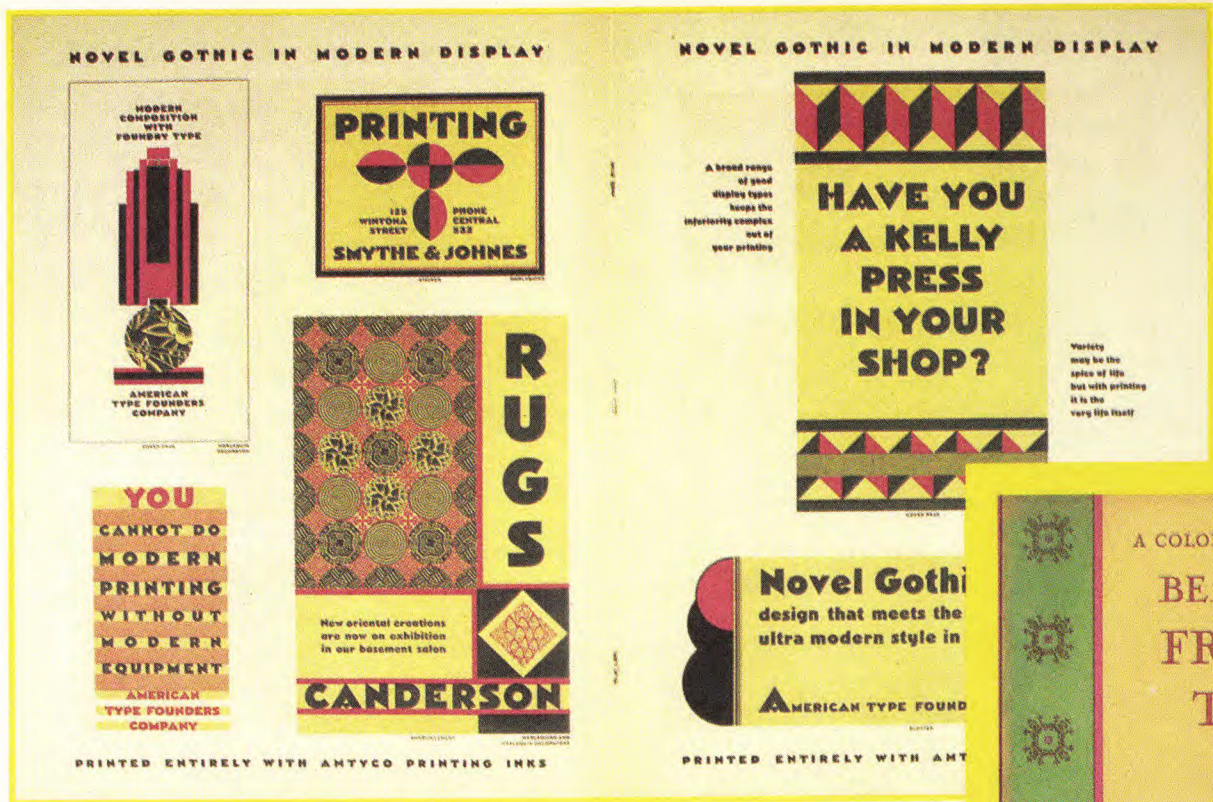
by Steven Heller
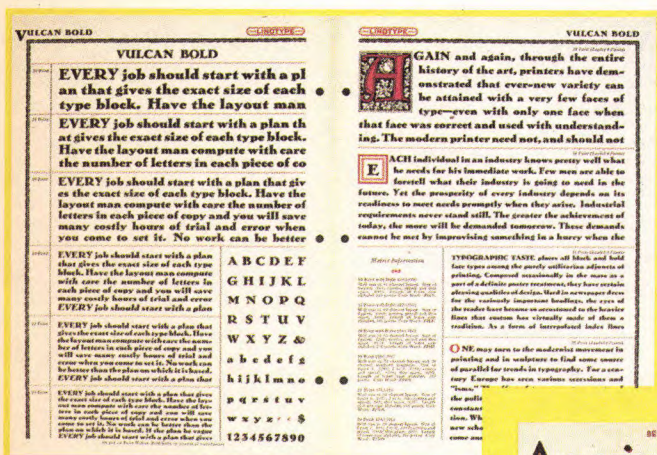
Showings of Vulcan Bold (left), and Bernhard Gothic with drop shadow, both c. 1934 from American Type Founders Company, one of the most prolific producers of specimen sheets. Above: Samples from a specimen sheet, c. 1926, of Louis Oppenheimer's gothics from Bauer Type Foundry.
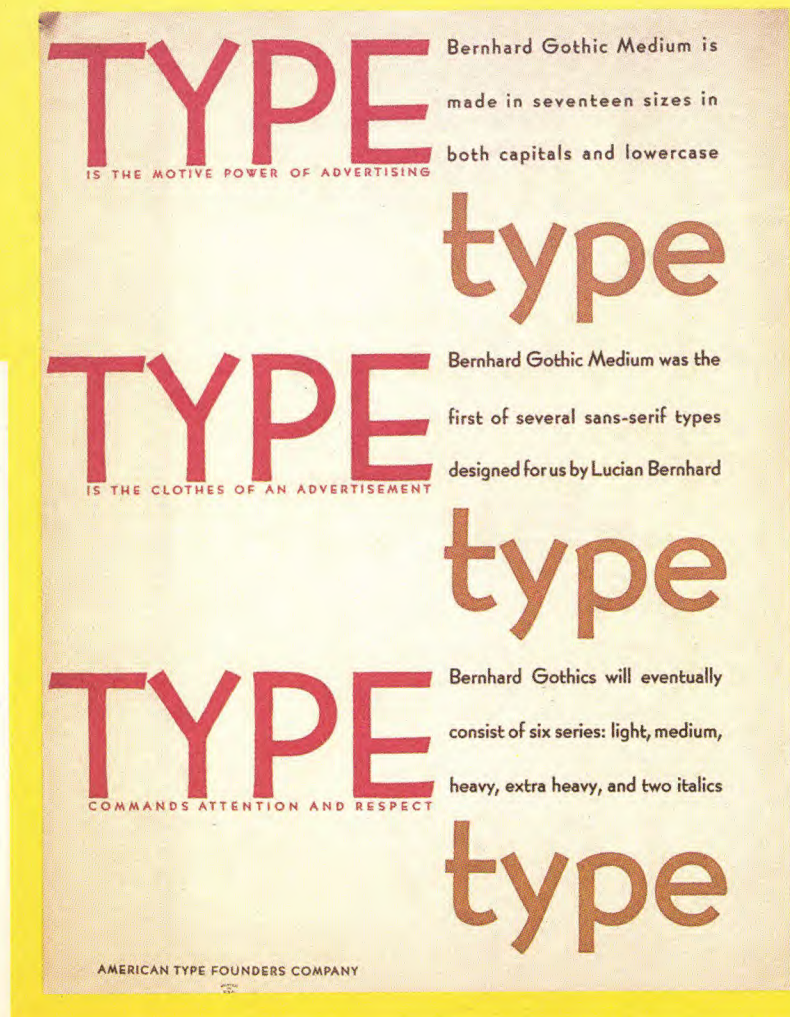
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men sheets
of the moderne era

Specimen sheets were not new to the Modern (or moderne) era. Type designers from the fifteenth century composed showings of partial or complete alphabets, often in esthetically pleasing displays, for printers to sample. During the late nineteenth century, many of these showings used quotes from the Bible or literature. Sometimes the compositor, an erstwhile poet, would set his sample in lines of doggerel. By the turn of the century, typefounding was big business and the catalogs, booklets and specimen sheets of the day were no-nonsense rosters of form and style. But with the Jazz age, Modern era and modernistic epoch after World War I, the makers and distributors of type were impelled to borrow the same marketing conceits of the advertising industry they were servicing, to sell families of type as if they were clothes or cosmetics.

Type specimens were announcements of the latest fashions. "Three Larger Sizes Now Ready" screamed a notice for a mammoth cut of Ultra Bodoni; "A Colorful Showing of Beautiful French Types" states a clarion for a selection of *au courant* imports.

TYPE
IS THE MOTIVE POWER OF ADVERTISING

type

TYPE
IS THE CLOTHES OF AN ADVERTISEMENT

type

TYPE
COMMANDS ATTENTION AND RESPECT

type

Bernhard Gothic Medium is made in seventeen sizes in both capitals and lowercase

Bernhard Gothic Medium was the first of several sans-serif types designed for us by Lucian Bernhard

Bernhard Gothics will eventually consist of six series: light, medium, heavy, extra heavy, and two italics

AMERICAN TYPE FOUNDERS COMPANY

Specimen sheet cover of the introduction of Bernhard Gothic Medium. Above: Samples of Novel Gothic, c. 1932, and the cover of *Beautiful French Types*, 1931, new imports from Europe. All examples are from American Type Founders Company.

(! : ' - '

Type specimens were also the sheet music of the printing industry. The covers were striking designs and colorful images, often in moderne decorative, geometric styles. For the perfume faces (called such because they advertised sundries and fragrances), the designs were complete with flourishes and swashes. Inside the booklets, lines of letters were systematically composed according to their relative weights. Sandwiching these showings were examples of type at work and play. Printed in two or three bright, flat colors, mock advertisements, calendars, fliers, letterheads and logos revealed the conjugal bliss that resulted when letter and image were wed. These were not, however, total flights of fancy, or even impeccable design. Specimen sheets were required to convey a considerable amount of information and were often cluttered with the designed effluvia that today typifies the age. Most leading international typefoundries issued specimens, including American Type Founders Company, Deberny & Peignot, and Bauer. But the novelty wore off, and by the 1930s, most specimens were following the same formula.

Moments of design inspiration could still be found, however. Outstanding examples of flair and ingenuity were especially notable in the showings of dingbats, sectional dashes and other printer's "jewels."

BERLINER HANDELS ZEITUNG

PREMAG
PRESSLUFTWERKZEUG- UND MASCHINENFABRIK AKT.-GES.
BERLIN SO 16

BEI ERKÄLTUNGEN NUR

TANNIN HUSTEN ZUCKER
ZU DEN DREI TANNEN
TANNIN-WERKE, BREMEN

In Bauer's "Futura Schmuck," for instance, the equivalent of a child's set of blocks, a litany of geometric forms was used to construct abstract and representational images for the moderne layout. In the American Type Founders Company's "Broadway Series," calendar silhouettes dance along the pages. And Cubistic dingbats, including an array of stairstep and sawtooth ornaments printed in bright pastels, seem contemporary by today's digital image font standards.

The end came during the Great Depression.

Specimen sheets became an extravagance, and type was sold primarily through catalogs. Notices of new arrivals would be done through postcards or fliers, and the high art of the novelty type specimen was allowed to atrophy.

Steven Heller's recent books include *Cover Story: The American Illustrated Magazine Cover 1900-1950, Japanese Moderne: Graphic Design Between the Wars* (both from Chronicle Books) and *That's Entertainment* (PBC International). His book (with Louise Fili), *Deco Type* (Chronicle Books), will be published in Spring 1997.
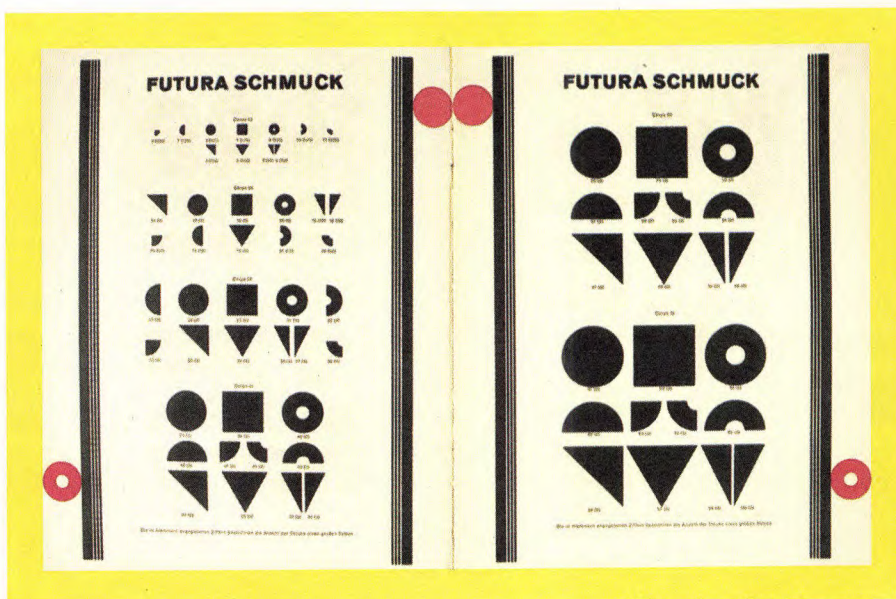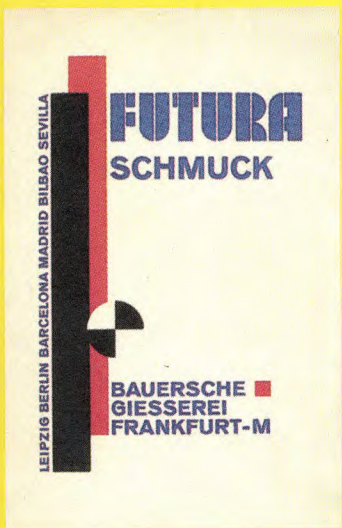
All images on these two pages are applications of Futura Schmuck, a type specimen released by Bauer Type Foundry, c. 1929.
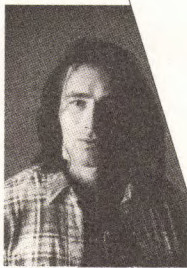
Charlotte, Charlotte Sans, Elysium, Gilgamesh and Figural are text families that are refined, readable and highly versatile. Designers and typographers can achieve a wide variety of typographic color simply by varying the weights within each typeface family.

All of these text families include a book style, italic, medium, bold and small capitals. Additionally, each type family is enhanced with an extensive collection of alternate characters such as oldstyle numerals, symbols, ligatures, diphthongs, special characters and upper- and lowercase accented characters.

Also included is the Character Chooser, a utility that enables Macintosh type users to view and select special characters such as ligatures, swashes, symbols and alternate characters. These typefaces are now available through ITC in both PostScript Type 1 and TrueType formats for the Macintosh and PC.

British type designers Michael Gills and Colin Brignall were the creative team behind this collection. Originally developed by Letraset, these five text families are now being marketed and distributed by ITC and are making their debut in the ITC Library in this issue of *U&lc*.

Michael Gills developed an interest in calligraphy and lettering while working as an apprentice engineer in the 1980s. He subsequently studied printing and design at Suffolk College in England. Gills began working at Letraset as a trainee type designer in 1988 and over the next seven years, he designed a range of display faces such as Isis, Prague, Francis Uncial and Fling, as well as various text and ornamental styles. Gills describes himself as a classical designer with a preference for highly crafted, refined text faces.

In 1995, Gills joined the Folio Society, a London book publisher specializing in fine printing, where he works as a typographer and graphic designer creating publicity, support materials and the occasional book jacket.

FIVE NEW EXHIBITS FROM ITC

Presenting a collection of text typefaces worthy of framing

Colin Brignall's career began in photography. He trained as a press photographer in London's Fleet Street before moving on to commercial and fashion photography. In 1964, he joined Letraset as a photographic technician in the company's type design studio. Before long a keen interest in letterforms surfaced and despite his lack of formal typographic training, he showed promise in the design and artwork of display faces. Among his early works were Aachen Bold, Revue, Harlow, Premier Shaded and Superstar, and later when he entered the demanding arena of designing typefaces for both text and display, he created the equally successful Italia, Romic, Corinthian and Edwardian families.

In 1984, he was appointed type director responsible for the sourcing, art direction and selection of all new Letraset typeface releases. He was also responsible for many award-winning lettering and logotype designs.

Currently working as ITC's new font scout, Brignall is charged with discovering new type-design talent and cultivating an ongoing source of new typefaces from established designers. Brignall's refined contemporary esthetics combined with his strong historical perspective come through in his direction of the Figural type family.

Charlotte Sans™

The Charlotte Sans family of typefaces was designed specifically to coordinate with Charlotte roman typefaces in style, weight and color. **Michael Gills created Charlotte Sans onscreen, and has achieved a perfect balance between the humanistic qualities of Gill Sans and the evenness of color in the Frutiger series.** HIGHLY VERSATILE ON ITS OWN, AND COMPATIBLE WITH ITS ROMAN COUNTERPART, THE CHARLOTTE SANS FAMILY OFFERS A SPECTRUM OF CHOICES FOR *creative typographic expression.*

portrait

Charlotte Sans Book
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789
&fifl@*#%$¢£¥ÇØÆŒß("¡?"---,.:;)[†‡§»«]

Charlotte Sans Book Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789
&fifl@#%$¢£¥ÇØÆŒß("¡?"---,.:;)[†‡§»«]*

CHARLOTTE SANS SMALL CAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
&@*#%$¢£¥ÇØÆŒ("¡?"---,.:;)[†‡§»«]

Charlotte Sans Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789
&fifl@*#%$¢£¥ÇØÆŒß("¡?"---,.:;)[†‡§»«]

Charlotte Sans Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789
&fifl@*#%$¢£¥ÇØÆŒß("¡?"---,.:;)[†‡§»«]

CHARLOTTE™

Although designer Michael Gills says this family was influenced by eighteenth-century French type designer Pierre-Simon Fournier, Charlotte is best described as a modern roman typeface. *Its clean-cut style, accentuated by a strong vertical stress and unbracketed serifs, exudes an* **AUTHORITATIVE TONE,** making it effective for almost all text-setting applications, but especially where a formal unmannered appearance is desired. CHARLOTTE BENEFITS FROM THE EXISTENCE OF A COMPLEMENTARY SANS SERIF VERSION OF THE FAMILY IN WHICH EACH VARIANT IS MATCHED IN BOTH COLOR AND STYLE.

Charlotte Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇØÆŒß("!?"-—,.:;)[†‡§«»]

Charlotte Bold
**ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇØÆŒß("!?"-—,.:;)[†‡§«»]**

Charlotte Book
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇØÆŒß("!?"-—,.:;)[†‡§«»]

Charlotte Book Italic
*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇØÆŒß("!?"-—,.:;)[†‡§«»]*

CHARLOTTE SMALL CAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890@*#%$¢£¥ÇØÆŒ("!?"-—,.:;)[†‡§«»]

POP

The influence of Czechoslovakian calligrapher, type designer and typographer Oldrich Menhart is in evidence in this text family designed by Michael Gills.

Classified in the typographic sense as an oldstyle roman, Elysium has a vital, refreshing quality born out of the designer's love of calligraphy.

Although Elysium and Figural (p. 49) both bear the hallmark of the late Czech designer, they are quite different in styles, with the former taking on a more "crisp" appearance. THIS FEATURE, COUPLED WITH SOME CREATIVE AND **distinctive letterforms,** HAS RESULTED IN A TYPEFACE FAMILY THAT SIMPLY INSPIRES READING.

conceptual

c de2

0 9 8 7 6 5 4 3 2 1

Elysium Book
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇøÆŒßß("¡?"—-.,:;)[†‡§»«]

Elysium Book Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@#%$¢£¥ÇøÆŒßß("¡?"—-.,:;)[†‡§»«]*

ELYSIUM SMALL CAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&@*#%$¢£¥ÇøÆŒ("¡?"—-.,:;)[†‡§»«]

Elysium Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇøÆŒß("¡?"—-.,:;)[†‡§»«]

Elysium Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇøÆŒß("¡?"—-.,:;)[†‡§»«]

A
A
aBstract
C

Gilgamesh Book
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇØÆŒß("¡?"——-,.;:)[†‡§»«]

Gilgamesh Book Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇØÆŒß("¡?"——-,.;:)[†‡§»«]

Gilgamesh Small Caps
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇØÆŒß("¡?"——-,.;:)[†‡§»«]

Gilgamesh Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇØÆŒß("¡?"——-,.;:)[†‡§»«]

Gilgamesh Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%$¢£¥ÇØÆŒß("¡?"——-,.;:)[†‡§»«]

1 2 3 4 5 6

GILGAMESH™

FUNCTIONALITY WITH STYLE IS THE KEYNOTE OF GILGAMESH, *the latest text typeface family from the hand of Michael Gills.* Based largely on Gills' calligraphic experiments, Gilgamesh offers designers slightly narrower than normal letterforms for economy of space, a top-left, bottom-right serif formation on the lowercase for close letterspacing in larger point sizes and a crisp, angular italic that will give emphasis to typographic designs.

The face was named after a poem from Middle Eastern mythology, **"The Epic of Gilgamesh."**

FIGURAL™

Michael Gills developed this text family under the direction of Colin Brignall (who was, at the time, director of Type Development at Letraset). FIGURAL IS BASED ON THE ORIGINAL 1940 DESIGN BY OLDRICH MENHART. *With Brignall's guidance, the face took on a modern look without sacrificing any of the calligraphic flair.* Whether used in short pieces of advertising text or in longer text settings for magazines or books, Figural remains *highly legible.* A choice of three weights, a delightful angular italic and a set of small capitals of classical roman proportions are available.

fake

Figural Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890&fifl@*#%$¢£¥ÇØÆŒß("!?"-–—,.:;)[†‡§»«]

Figural Book Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890&fifl@#%$¢£¥ÇØÆŒß("!?"-–—,.:;)[†‡§»«]*

FIGURAL SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890&@*#%$¢£¥ÇØÆŒ("!?"-–—,.:;)[†‡§»«]

Figural Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890&fifl@*#%$¢£¥ÇØÆŒß("!?"-–—,.:;)[†‡§»«]

Figural Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890&fifl@*#%$¢£¥ÇØÆŒß("!?"-–—,.:;)[†‡§»«]

font free-for-all

Intrepid type maven John Hudson chronicles his frequent journeys to the Internet's comp.fonts newsgroup, a planet populated with type experts, pirates, flamethrowers and the chronically clueless.

Shortly after signing up for their first Internet account, most people take an exploratory peek at a few of the more than 5,000 common Usenet newsgroups—the open message boards where people with shared interests meet to swap information and insights. Some people flee immediately from the apparent chaos, the offensiveness and the frequent inanity. Some people never leave.

Comp.fonts, as its name suggests, is a newsgroup devoted to fonts. The name also implies that discussions center on the computer application of fonts, but this has long since ceased to be the case. In the absence of an alternative forum, comp.fonts invites discussion of all aspects of type, from the historical to the prophetic. There is certainly a good deal of discussion about computer type—about the latest technologies, their promises and problems—but a thread on the evolution of Greek type design in the 15th and 16th centuries is not unheard of; indeed, it has come up more than once.

The first thing that must be said in praise of comp.fonts is that most questions are actually answered, often by some of the most informed people working in the type industry. Responses to a recent query on the merits of the venerable Ikarus font design tool, for example, read like a Who's Who of digital type pioneers and innovators: Charles Bigelow, David Berlow, Berthold K.P. Horn, Just van Rossum, David Lemon of Adobe, Vincent Connare of Microsoft Typography, and many others. Outside of an ATypI congress, this kind of combined expertise is hard to come by. The fact that it is so generously offered, for free, says something about the type community, and something about what draws people to read, lurk in and contribute to this forum.

Like many newsgroups, however, comp.fonts has an identity problem. Is it a Socratic symposium? Or is it a tag-team wrestling match? Comp.fonts cannot hope to compete with the level of vitriol reached in certain political or religious newsgroups, but arguments are common enough. Some are civil (the experts amicably disagree on the merits of Ikarus), others are heated but controlled, and some descend into archetypal flamewars almost as soon as they begin. This is probably unavoidable; outside of rec.gardens.roses, flaming seems an inevitable side effect of too many people trying to talk about the same thing at once. It should also be noted that there is a certain attraction to charging recklessly into the thick of the fray.

Most newsgroups are cyclical, and comp.fonts is no exception. The same topics are raised, the same questions are asked, on a regular basis. "What is the # sign called?" "What is a multiple master font?" "Can one convert Mac fonts to PC format?" There is, of course, a FAQ (Frequently Asked Questions) file for comp.fonts, located at Norman Walsh's excellent Comp.fonts Home Page (http://jasper.ora.com:80/comp.fonts; see p.56 for more information), but this only partly alleviates the repetition. With more or less patience, the regular contributors can usually be relied upon to respond to even the *most* frequently asked questions.

Likewise, the same debates are fought again and again, and none more fiercely than that regarding the protection of type design under copyright law. It is, of course, impossible to consider the present or future of the type industry without addressing the copyright issue. It is a central aspect of ATypI's mandate, and a real concern for anyone who designs, manufactures or sells fonts. This is particularly true in the United States, which not only possesses a large proportion of the world's manufacturers, a healthy number of its designers and an immense market, but affords some of the weakest national copyright protection to type design.

The fact that comp.fonts is a truly international forum—roughly evenly balanced between North American and European contributors, with an increasing number of people from the Antipodes, Asia and elsewhere—lends many perspectives to the copyright debate. Elements of national pride are not absent; there are some American contributors who will not be persuaded from believing the policy of the U.S. Copyright Office to be most enlightened. There are even some people, posting from their home planets, who openly support font piracy. No one following the arguments in comp.fonts can imagine that this is a simple issue, or one that is likely to be resolved in the near future. However, the diverse perspectives these arguments afford are illuminating, and anyone interested in developments in national and international law, and their repercussions in the industry, would do well to keep an eye on this unique forum.

The plague of comp.fonts (all newsgroups have them) are the 'newbies' requesting free fonts. The requests will be painfully familiar to anyone who regularly reads the newsgroup—they constitute a daily refrain. "I have 2,000 fonts on my computer, would anyone like to trade with me?" "Can someone please email me a copy of Palatino?" "Where can I download a copy of Adobe Minion?" Reading the daily requests for the illegal exchange of commercial font software, one can't help but wonder if some essential educational process has somehow been neglected. Most of the people making these requests, it seems, do not realize that they are doing anything wrong. How is it possible that so many people should simply never have considered that the fonts on their computer systems were designed by someone? Or that that someone deserves to make a buck? If the same type manufacturers and distributors who form the core of ATypI, and who lobby the U.S. Copyright Office for greater font protection, are interested in fighting the battle on the ground, they will learn much about what they face from the comp.fonts newsgroup.

John Hudson is a type designer and co-founder of Tiro TypeWorks, Vancouver, B.C., (http://www.portal.ca/~tiro.)

Typeface LIBRARY

Summer 1996

The typefaces shown on these pages represent the complete collection of ITC typefaces as of May 20, 1996

ITC Airstream™

ITC AKI LINES®

ITC American Typewriter®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed
Bold Outline

ITC ANNA®

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

ITC Backyard Beasties™

ITC Bailey™ Sans
Book
Book Italic
Bold
Bold Italic

ITC Bailey™ Quad Bold

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy
Heavy Outline

ITC BEESKNEES®

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bernase Roman®

ITC Blackadder™

ITC Blaze™

ITC Bodoni Brush™

ITC BODONI ORNAMENTS™

ITC Bodoni™ Seventy-Two
Book
Book Italic
Book Italic Swash
Bold
Bold Italic
Bold Italic Swash

ITC Bodoni™ Twelve
Book
Book Italic
Bold
Bold Italic

ITC Bodoni™ Six
Book
Book Italic
Bold
Bold Italic

ITC Bolt Bold®

ITC/LSC Book®
Regular Roman
Regular Italic
Bold Roman
Bold Italic
X-Bold Roman
X-Bold Italic

ITC Bookman®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic
Outline w/Swash
Contour

ITC Bradley Hand™
Regular
Bold

ITC BUSORAMA®
LIGHT
MEDIUM
BOLD

ITC Caslon Headline®

ITC Caslon No. 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC/LSC Caslon No. 223®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
X-Bold
X-Bold Italic

ITC Century®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic
Handtooled Bold
Handtooled Bold Italic

ITC Cerigo™
Book with Swash
Book Italic with Swash
Medium
Medium Italic
Bold
Bold Italic

Charlotte®
Book
Book Italic
Medium
Bold
SMALL CAPS

Charlotte Sans®
Book
Book Italic
Medium
Bold
SMALL CAPS

ITC Charter™
Regular
Regular Italic
Bold
Bold Italic
Black
Black Italic

ITC Cheltenham®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic
Outline
Outline Shadow
Contour
Handtooled Bold
Handtooled Bold Italic

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic
Outline
Outline Shadow
Contour

ITC/LSC Condensed®
Roman
Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Dave's Raves™
One
Two
Three

ITC Didi®

ITC DIGITAL WOODCUTS™
OPEN
BLACK

ITC DINITIALS™

ITC Edwardian Script™
Regular
Bold

ITC Elan®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

Elysium®
Book
Book Italic
Medium
Bold
SMALL CAPS

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra
Outline
Contour

ITC Esprit®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Farmhaus™

ITC Fat Face®

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

Figural®
Book
Book Italic
Medium
Bold
SMALL CAPS

ITC Firenze®

ITC Flora®
Medium
Bold

ITC Fontoon™

ITC Fontoonies™

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed
Outline
Outline Shadow
Contour

Friz Quadrata
Regular
Italic
Bold
Bold Italic

ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Narrow
Light Narrow Italic
Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic
Handtooled Bold
Handtooled Bold Italic

ITC Gargoonies™

Gilgamesh®
Book
Book Italic
Medium
Bold
SMALL CAPS

ITC Giovanni®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type®
Original
Bold
Black

ITC Goudy Sans®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Gorilla®

ITC Grizzly®

ITC Grimshaw Hand™

ITC Grouch®

ITC Highlander™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Honda®

ITC Humana™
Light
Light Italic
Script Light
Medium
Medium Italic
Script Medium
Bold
Bold Italic
Script Bold

ITC Humana Sans™
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Isadora®
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Juice™

ITC Kabel®
Book
Medium
Demi
Bold
Ultra
Outline
Contour

ITC Kallos™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Kick™

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy
Bold Outline

ITC Kristen™
Normal
Not So Normal

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Legacy® Sans
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Legacy® Serif
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Book Condensed Oblique
Medium Condensed
Medium Condensed Oblique
Demi Condensed
Demi Condensed Oblique
Bold Condensed
Bold Condensed Oblique

ITC MACHINE®

ITC MACHINE BOLD®

ITC Malstock™

ITC/LSC Manhattan®

ITC MATISSE™

ITC Mendoza Roman®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Milano®

ITC MINSKA™
Light
MEDIUM
BOLD

ITC Mithras™

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa®
Recut
Solid

ITC Motter Corpus™
Bold
Bold Condensed™

ITC NEON®

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Odyssée™
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Officina Sans®
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif®
Book
Book Italic
Bold
Bold Italic

ITC Orbon™
Light
Regular
Bold
Black

ITC Ozwald®

ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC PIONEER™

ITC Quay Sans®
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

ITC Ronda®
Light
Regular
Bold

ITC SERENGETTI™

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black
Bold Outline

ITC Skylark™

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Snap™

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC SPIRIT™

ITC Stone® Informal®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone® Phonetic Sans
[aɪ tiː siː stəʊn
fəʊ'nɛtik sænz]

ITC Stone® Phonetic Serif
[aɪ tiː siː stəʊn
fəʊ'nɛtik 'sɛrif]

ITC Stone Sans®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script®

ITC Stylus™
Regular
Bold

ITC/L&C Stymie Hairline®

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Tempus™
Regular
Italic

ITC Tempus Sans™
Regular
Italic

ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Tom's Roman®

ITC True Grit®

ITC Upright Neon®

ITC Upright Regular®

Column 1

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Verkehr™

ITC Viner Hand™

ITC Vinyl™
Black
Outline
Sawtooth Black
Sawtooth Outline

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Wisteria™

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf Dingbats®
✺ ✳ ☐ ✦ ✂ ✜ ➟ 5 ♠ ➤
✳ ✆ ✍ ✗ ✐ ● ✉ ☞ ♣ ⑧

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Column 2

ITC Boutros Calligraphy™

بطرس مسطرة أبيض
LIGHT

بطرس مسطرة أبيض مائل
LIGHT ITALIC

بطرس مسطرة متوسط
MEDIUM

بطرس مسطرة متوسط مائل
MEDIUM ITALIC

بطرس مسطرة أسود
BOLD

بطرس مسطرة أسود مائل
BOLD ITALIC

ITC Boutros Kufic™

بطرس كوفي أبيض
LIGHT

بطرس كوفي أبيض مائل
LIGHT ITALIC

بطرس كوفي متوسط
MEDIUM

بطرس كوفي متوسط مائل
MEDIUM ITALIC

بطرس كوفي أسود
BOLD

بطرس كوفي أسود مائل
BOLD ITALIC

ITC Boutros Modern Kufic™

بطرس كوفي حديث أبيض
LIGHT

بطرس كوفي حديث أبيض مائل
LIGHT ITALIC

بطرس كوفي حديث متوسط
MEDIUM

بطرس كوفي حديث متوسط مائل
MEDIUM ITALIC

بطرس كوفي حديث أسود
BOLD

بطرس كوفي حديث أسود مائل
BOLD ITALIC

ITC Boutros Rokaa™

بطرس رقعة متوسط
MEDIUM

ITC Boutros Setting™

بطرس صحفي أبيض
LIGHT

بطرس صحفي أبيض مائل
LIGHT ITALIC

بطرس صحفي متوسط
MEDIUM

بطرس صحفي متوسط مائل
MEDIUM ITALIC

بطرس صحفي أسود
BOLD

بطرس صحفي أسود مائل
BOLD ITALIC

ITC Latif™

لطيف أبيض
LIGHT

لطيف أبيض مائل
LIGHT ITALIC

لطيف متوسط
MEDIUM

لطيف متوسط مائل
MEDIUM ITALIC

لطيف أسود
BOLD

لطيف أسود مائل
BOLD ITALIC

Column 3

ITC ANNA CYRILLIC
ITC АННА

ITC Avant Garde Gothic® Cyrillic
ITC Авангард Готик

Нормальный
BOOK

Нормальный наклонный
BOOK OBLIQUE

Полужирный
DEMI

Полужирный наклонный
DEMI OBLIQUE

ITC Bauhaus® Cyrillic
ITC Баухауз

Светлый
LIGHT

Средний
MEDIUM

Полужирный
DEMIBOLD

Жирный
BOLD

Темный
HEAVY

ITC BEEKNEES® CYRILLIC
ITC БИЗНИЗ

ITC Benguiat Gothic® Cyrillic
ITC Бенгет Готик

Нормальный
BOOK

Нормальный курсив
BOOK ITALIC

Жирный
BOLD

Жирный курсив
BOLD ITALIC

ITC Bookman® Cyrillic
ITC Букман

Светлый
LIGHT

Светлый курсив
LIGHT ITALIC

Полужирный
DEMI

Полужирный курсив
DEMI ITALIC

ITC Fat Face® Cyrillic
ITC Фэт Фэйс

ITC Flora® Cyrillic
ITC Флора

Средний
MEDIUM

Жирный
BOLD

ITC Franklin Gothic® Cyrillic
ITC Франклин Готик

Нормальный
BOOK

Нормальный курсив
BOOK ITALIC

Средний
MEDIUM

Средний курсив
MEDIUM ITALIC

Полужирный
DEMI

Полужирный курсив
DEMI ITALIC

Темный
HEAVY

Темный курсив
HEAVY ITALIC

ITC Garamond® Cyrillic
ITC Гарамон

Светлый
LIGHT

Светлый курсив
LIGHT ITALIC

Нормальный
BOOK

Нормальный курсив
BOOK ITALIC

Жирный
BOLD

Жирный курсив
BOLD ITALIC

Column 4

Ультра
ULTRA

Ультра курсив
ULTRA ITALIC

ITC Garamond® Narrow Cyrillic
ITC Гарамон Суженный

Светлый
LIGHT

Светлый курсив
LIGHT ITALIC

Нормальный
BOOK

Нормальный курсив
BOOK ITALIC

Жирный
BOLD

Жирный курсив
BOLD ITALIC

ITC Kabel® Cyrillic
ITC Кабель

Нормальный
BOOK

Средний
MEDIUM

Полужирный
DEMI

Жирный
BOLD

Ультра
ULTRA

ITC Korinna® Cyrillic
ITC Коринна

Нормальный
REGULAR

Нормальный курсив
REGULAR KURSIV

Жирный
BOLD

Жирный курсив
BOLD KURSIV

ITC MACHINE® CYRILLIC
ITC МАШИН

ITC New Baskerville® Cyrillic
ITC Нью Баскервиль

Нормальный
ROMAN

Курсив
ITALIC

Жирный
BOLD

Жирный курсив
BOLD ITALIC

ITC Officina Sans® Cyrillic
ITC Официна Санс

Нормальный
BOOK

Нормальный курсив
BOOK ITALIC

Жирный
BOLD

Жирный курсив
BOLD ITALIC

ITC Officina Serif® Cyrillic
ITC Официна Сериф

Нормальный
BOOK

Нормальный курсив
BOOK ITALIC

Жирный
BOLD

Жирный курсив
BOLD ITALIC

ITC Studio Script™ Cyrillic
ITC Студио Скрипт

ITC Zapf Chancery® Cyrillic
ITC Цапф Чансери

Средний курсив
MEDIUM ITALIC

[font FAQs at your fingertips]

When posting questions to the comp.fonts newsgroup, there is a chance it may take a few days for someone with the appropriate knowledge or expertise to respond. There is an even greater chance that the question you ask is one that has already been asked *ad nauseam*. Answers to the most common questions to the group are available in a Frequently Asked Questions (FAQ) file, located at the Comp.fonts Home Page on the Internet (http://jasper.ora.com/comp.fonts).

The Comp.fonts Home Page is a model of a good Internet information resource. It is well organized, thoughtful in its content, and well designed. The FAQ itself is available in a number of formats, including PostScript and TEX files, plain text files, and as a document that can be browsed. The content of the FAQ reflects the newsgroup's odd diversity of interests. These range from reviews of various font editing and conversion tools to discussions of which types possess a 'colonial' feel.

The FAQ is not canonical, and shouldn't be treated as gospel truth in all things. Most of the entries are based on expert response postings in the newsgroup, and some of them remain open to further expert argument. In many areas, however, the FAQ provides the best and most complete summation of these debates. Its overview of the various font technologies is particularly impressive, and the comprehensiveness of its platform analyses (Windows, OS/2, Mac, Unix, Sun, NeXT, etc.) is unmatched in any single online source. There are holes in the FAQ, of course, and some areas could be better developed, but there is much to be said for a resource that includes a pronunciation guide to difficult font names (for example, Zapf should rhyme with "off").

In addition to the FAQ, this home page provides links to other type-related web sites and electronic publications. The "Foundries On The Net" listing is frequently updated, and contains links to more than 50 manufacturers, from larger companies like Linotype and Adobe and ITC, to tiny independent operations sometimes offering only a handful of 'homemade' fonts. This is by far the best place to begin exploring the Internet type community.

The Comp.fonts Home Page is selflessly maintained by Norman Walsh, who deserves a vote of thanks from anyone interested in seeking type on the Net. As a resource, his site deserves to be emulated, and as a companion to the comp.fonts newsgroup, it provides an invaluable dissuasion to some who might otherwise ask, yet again, 'What is the # sign called?'

—J.H.

fine print

Mike Daines reviews two NEW BOOKS ON TYPE.

Typographers on Type, edited by Ruari McLean
(W. W. Norton & Company Inc., New York, 1995)

Branding with Type is a book to buy from this month's unallocated expenses, if there are any; Typographers on Type is one to sell some studio furniture for. For typophiles, type enthusiasts, students or those who just wonder what all the typographic fuss is about, this is a "must have."

Typographers on Type is a collection of remarkable essays about the typographic arts, which were brought together from an unmatched range of sources by editor Ruari McLean. The writings cover nearly a century, from William Morris's "Aims in Founding the Kelmscott Press" (1895) to Roderick Stinehour's "Computers and Printing" (1984).

An anthology covering this period of time will trace, inevitably, the technological processes in the printing industry. Typographers on Type gives us so much more: insights to the typographic philosophies of some of the great practitioners and, especially, views of the changing role of the typographer through the twentieth century. These views are presented with clarity of thought, wit, and, in all cases, absorbing prose.

Ruari McLean is eminently qualified to have edited this collection. His previous work on typographers and their subject includes Jan Tschichold: Typographer published in 1975). Tschichold is here, too—"The Principles of the New Typography," from his 1928 book Die Neue Typographie appears, as well as a passage from his 1935 Typographische Gestaltung. In this anthology, Tschichold rubs shoulders with Bruce Rogers, W. A. Dwiggins, Stanley Morison, Frederic Goudy, Jan van Krimpen, Paul Rand, Adrian Frutiger, Matthew Carter and many others. Each of them exhibits that depth of thought about typography, which, while not always fashionable, proves the intellectual foundation for the subject. The book is dedicated to Walter Tracy, who died last year and whose essay on "Legibility and Readability" underlines the apt description "essential reading." As McLean writes: "The dissection of the differences between 'legibility' and 'readability'…is one of the first things that must be learned by anyone interested in typography."

McLean's introductions to each of the typographers would, by themselves, justify the purchase of this book. A real "collection within a collection," they point to further reading for those inspired by the passages contained in Typographers on Type.

To approach this book from just one angle—to look at the changing role of the typographer—provides a wealth of thought and a fascinating study of attitudes. From Thomas James Sanderson's attack on unnecessary decoration in book design in 1900: "…the whole duty of Typography…is to communicate, without loss by the way, the thought or image intended to be communicated by the Author," through Daniel Updike's proposition of the specifier as the "Seventh Champion of Good Typography," made in 1924; to William Golden's description of the "transfer of the design function of the printer to the graphic designer," from 1962.

The essays exude passion for type and typography with the plea for clarity a recurring theme, argued against the changing backdrop of fashion and technology. The final and pertinent selection in the book is an extract from a talk by Matthew Carter given in 1990: "Now we have mutable type," argues Carter, proposing that "a type design dedicated to a particular technology is a self-obsoleting typeface."

Perhaps because of their chronological arrangement, one can sense, in the later essays, the pressure of accelerating technological change, and how the case for typography, as the art of helping clear communication, becomes more urgent. McLean adds an afterword, titled, "The book as object." This is less a plea and more a statement of the continued importance of the printed book.

Ruari McLean practices what he preaches, and the essayists' calls for clarity are answered, at least, in his design of Typographers on Type; special praise is due to Neil Macmillan for his impeccable typesetting, in FF Quadraat.

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Branding with Type: How Type Sells
by Stefan Rögener, Albert-Jan Pool
and Ursula Packhäuser (Adobe Press Books,
Mountain View, California, 1995)

A letter from the publisher prompts your reviewer to explain that Branding with Type is no "normal" type book—it's a "business book." And a cover letter from William Drenttel, currently President of the American Institute of Graphic Arts, urges designers to buy the book, not just for themselves, but "for their clients."

Co-author Stefan Rögener runs the largest ad library in Germany. Presumably, it is access to this valuable resource which led to the impressive body of statistics about typeface selection and usage at the heart of this book. While these facts and figures may not excite the marketing man or woman to the hoped-for extent, they undoubtedly will add to the typographic designer's armory of arguments as he seeks to persuade his corporate client away from the hackneyed typographic solution.

"Give me a pistol," quipped Rögener when his analysis of thousands of ad campaigns provided arithmetical evidence of the fact—which the type industry suspected all along—that Helvetica, Futura, Times and Garamond were used "ninety percent of the time." One is reminded of an Erik Spiekermann theory of some time ago, that Germany must have passed secretly a state edict that commanded the use of Helvetica as a universal corporate typeface. Rögener's statistics prove that, at least for the motor industry, the diktat was broadened to include Futura.

In this vein, time is spent in Branding with Type illustrating how Hermann Zapf's Optima seemingly has become the standard choice for the cosmetics industry. There are also examples of how ITC Garamond has been used ubiquitously in advertising campaigns for computer manufacturers, giving them the appearance of being typographic also-rans to Apple. (Apple developed its corporate typeface, based on ITC Garamond and designed by Bitstream, in long-ago 1990.)

One of the stronger themes to emerge from the book is the value of the specially commissioned corporate typeface (or typeface family).

Underpinned by a convincing chapter on the Nivea typefaces—"the elite of brand typography"—and by the recurring message of avoiding typographic monotony, the argument is sufficiently cogent to appeal to the "business" reader, even to those as yet unexposed to the expensive mysteries of multi-user license fees for "standard" faces.

The level of detail about type in the book reveals the authors as type enthusiasts, and, in the end, this is really a volume for the type buff's bookshelf. The essential information needed by the designer is all there; succinct, well-presented and appropriately illustrated: how to identify type; typographic details for different languages and the psychology of type selection.

Branding with Type provides added value with its chapter on "fresh" typefaces; the use of new designs illustrated by examples from recent (mainly European) ad campaigns. It gives extra ammunition to the designer for that difficult presentation, where the client is being persuaded to drop the typographic solution which lost its appeal five years ago.

Mike Daines is the co-editor of *Baseline* magazine, and is also a consultant in type and communication matters. A former editor of *Typo/graphic*, the journal of the Society of Typographic Designers, Daines has written many articles and lectures widely.